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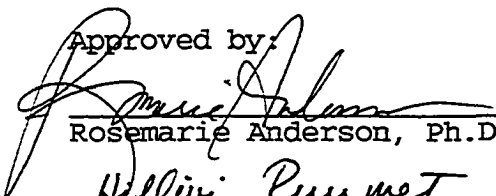
Women's Rites of Passage
A Menopause Initiation Ritual based on the Greek Myth of
Demeter and Persephone: Quantification of Self-
Actualization and Self-Esteem Attributes

by
Margo Elaine Castagna

A dissertation submitted
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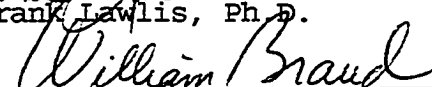
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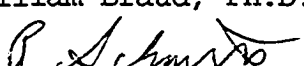
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Abstract

Women's Rites of Passage

**A Menopause Initiation Ritual based on the Greek Myth of
Demeter and Persephone: Quantification of Self-Actualization
and Self-Esteem Attributes**

by

Margo Elaine Castagna

The study proposed to heighten self-esteem attributes of women in the menopausal phase of life through the experience of an initiation ritual weekend based on the Greek myth of Demeter and Persephone and inspired by the ancient Greek rituals, the Thesmophoria and the Eleusinian Mysteries. The intent of the weekend ritual intervention was to provide an opportunity for bonding experiences and evoke a greater sense of self, a transpersonal attitude, resulting in a reconciliation of opposites, such as death/rebirth, youth/elder and fertility/ barrenness. The sample for the quantitative analysis consisted of 31 self-selected, caucasian middle class women ages 44 to 56, a majority of whom had graduate degrees. They were divided into 2 groups. One group of 14 participated once for a ritual intervention, and the second group of 17 participated twice, once as a comparison and once as a control. The women were pretested and posttested on 2 assessments--the Personal Orientation Inventory (self-actualization attributes of Self/regard and Self-acceptance), and the Body Portrait Evaluation (self-esteem attributes interpreted by Dimension, Line, Color, and

Anatomical Details) as measured on Likert scales. An evaluation questionnaire assessed the women's weekend individual experiences. The self-esteem attributes as measured by the Personal Orientation Inventory and the Body Portrait Evaluation did not change differentially for the 3 conditions, as analyzed by ANOVA Conditions x Testing interaction effects. The questionnaires, which were initially included to supplement the results of the Personal Orientation Inventory and the Body Portrait Evaluation, indicated the positive value of the ritual weekend intervention. Studies show that during the menopause transition, women face physical changes and psychological stresses. The knowledge of the effect of ritual on the unconscious mind and the knowledge and use of initiation rituals and mythology can help women enter a new period of their lives with deeper and richer acceptance.

Dedication

I dedicate this work on the mother/daughter to my lineage of mothers, daughter, and sisters, who are weaving and being woven at the loom of life.

To my mother, Inez Margaret Castagna, and her mother,
Rosa Caterina Tassano.

To my grandmother, Effie Blenner-Hassett.

To my daughters, Trista Marie and Melany Jean.

To my sister, Barbara Jean and my niece, Lori Ann.

"And ever at the loom of Birth

The Mighty Mother weaves and sings;

She weaves--fresh robes for mangled earth;

She sings--fresh hopes for desperate things."

The New Wonder World, 1944

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To my dear sons, Jason and Michael, and my dear daughters, Melany and Trista, who have given me the joy and fulfillment of motherhood as I imagine Persephone gave to Demeter.

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INTRODUCTION

The purpose of this study is to examine whether women (ages 44 to 56) in the menopausal phase of life, pre-menopausal, peri-menopausal, and post-menopausal, would benefit with gains in attitudes of self-regard, self-acceptance, and self-esteem from a weekend of experiential rituals inspired by ancient Greek ritual and myth. The weekend is based on the symbols of the Eleusinian Mysteries, a yearly ancient Greek ritual, and the Thesmophoria, a pre-Homeric women's ritual, which are based on the myth of Demeter and Persephone.

The goals of this research study are: (a) to provide an intervention that is experiential, follows the guidelines for transition/initiation rituals, and covers the period of a weekend for women in the menopausal phase of life; (b) to pretest and posttest the women for changes in attitudes concerning self-concept, self-acceptance, and identity; and (c) to provide an arena for the communion and mutual support of a sisterhood in the menopausal phase of life, anticipating that through shared experiences and commonalities the participants can acknowledge their collective wisdom and, consequently, enhance their individual sense of self-worth at least on a temporary basis.

The questions addressed by this study are:

1. (a) Do women participating in an initiation ritual experience show a significant increase in self-actualization attributes and positive self-esteem attitudes as tested by

the Personal Orientation Inventory and the Body Portrait Evaluation?

(b) Are the changes in the intervention and comparison conditions significantly greater than those in a control, non-intervention condition?

2. Are there individual perceived benefits from participation in an initiation ritual experience as measured by a post-treatment evaluation questionnaire?

Every woman has two life passages that are marked by physical bodily changes. These passages are: when a maiden becomes a woman by beginning her first menstrual period, an event celebrated by puberty rites in primitive and ancient cultures; and, when a woman enters the passage of menopause, a time of new possibilities and attitudes affecting her self-identity and status in society.

In ancient cultures rituals marked every passage in a person's life. Thus, birth, adulthood, marriage, and death were defined and meaningful stages. The rituals enabled participants to transit smoothly into different stages of their identity and participation in society. The participants in this research study were tested for self-esteem and self-acceptance attitude changes because they are necessary to fully accept new identities and roles in society.

Although there is no literature regarding the observation of rites marking the passage into mid-life or elderhood, research does describe the entry into adulthood

for both boys and girls; initiation rituals or rites mark this passage. Using the initiation ritual form of separation, margin (liminality), and aggregation that Van Gennep (1909, 1960) has described, this research project marks woman's passage into the state of early elderhood.

Victor Turner (cited in Mahdi, Foster, & Little, 1987) elaborates on Van Gennep's (1909, 1960) three phases in a ritual process. The first phase, separation, is when the initiates leave their familiar lives. Separation occurs by going to a new location, by intentionally marking their bodies, by wearing certain garments, and by purifying themselves. The second phase, liminality, is when the sense of time or individual identity is suspended. Liminality provides a disorienting of the participant's personal identity and status in society. Utilizing this liminal period to access the unconscious through specific symbols, invocations, ritualized dance, chant, and trance, the initiates allow a transformation of self-concept through their experience of relationship to a divine presence, both immanent and transcendent.

The third phase, aggregation, is when the participants return to a steady state with new vision, attitudes, and purpose. The participants are back in normal life and time and reenter society; usually the participants acquire a new status.

This study offers women a similar spiritual experience as our ancestors, that is, an encounter with the

transformative nature of ritual. This encounter is a face-to-face moment with the eternal divine forces that speak through symbol and myth. The sense of the self in an ego state dissolves and a broader sense of self is engaged. During the menopause rites of passage, there is a possibility of evoking a greater sense of life that is beyond ordinary time and space. This greater sense of life is one focus of transpersonal psychology. As Vaughan (1986, p. 39) states, "Transpersonal psychology is therefore concerned with experiences and aspirations that lead people to seek transcendence, as well as the healing potentials of self-transcendence". The purpose of an initiation ritual is to transcend the ordinary self or ego self. The purpose of this women's initiation ritual is to transcend by descending. The feminine way does not seek the goal of disembodiment and merging with light. The feminine way is to resurrect into life, and, by resurrecting into life, one is dark and light. The result of this initiation ritual can be a state of mind that allows access to new paradoxical attitudes that are healing and enhancing to the individual.

LITERATURE REVIEW

The literature review begins by covering the physical and psychological aspects of menopause because the phase of menopause can be a time of bodily changes, psychological stress, and shifting identities for many women. Next, the structure and purpose of ritual is reviewed to demonstrate that a ritual based on ancient rites and Greek mythology can be relevant to modern women in the menopausal transition.

Physical Aspects of Menopause

When a woman is 45 to 55 years old, she experiences a total body cellular change (Weed, 1992). This is the menopausal phase of life, often called the climacteric. It encompasses three stages: The premenopausal phase, the menopausal phase, and the post menopausal phase.

The premenopausal phase, although different for each woman, is approximately age 45 to 50 (Greenwood, 1992). Hormones, such as estrogen, begin to fluctuate. The common symptoms during this phase are variations in menstrual periods, such as heavier, lighter, longer, or shorter; or the 28 day menstrual cycle shortens. Hot flashes and night sweats may surface for a few women during this phase (Weed, 1992).

The average age of menopause is 51 years. This phase includes a period of one or two years before and after the last menstrual period (Weed, 1992). Again, Weed (1992) states that women differ in their attitudes and symptoms. It

is common for women to experience flushes, hot flashes, palpitations, sleeplessness, and nightsweats. Some women may be more susceptible to emotional outbursts or moodiness. Because the bones don't accept calcium during this phase there is the possibility of osteoporosis.

The post-menopausal phase begins approximately one year after the last menstrual cycle. According to Weed, (1992), Hot flashes, aching joints, heart disease, incontinence, vaginal atrophy, and broken hips may diminish the quality and quantity of these years. Use of Wise Woman ways [diet, exercise, herbs, ritual, journaling, meditation] in the post-menopausal years can halt and reverse osteoporosis (the bones accept calcium once again), keep estrogen-and progesterone-sensitive tissues in the vagina and bladder from weakening and drying out, and maintain a healthy, vigorous heart and circulatory system. (p. xii)

Greenwood, M.D. (1992) states that contemporary women are beginning to change their viewpoint of menopause from the medical, disease model to a positive health model. Women are willing to take responsibility for their bodies and question the accepted methods for alleviating symptoms, such as hysterectomies or hormone replacement therapy (HRT). For women who want to keep abreast of new studies and alternative ways of dealing with psychological and physical aspects of menopause, Perry and O'Hanlan, MD. (1992) compiled a resource list (Appendix P). Greenwood, MD.. (1992) writes,

Many talks with mid-life women, and my own experience, have helped me to see that while the hormone question is an important one, it is not the central issue for women as they age. Understanding oneself, building self-esteem despite becoming less sexually attractive, staying connected to the world, and nurturing one's creative outlets are the really important goals of mid-life. (p. vi)

Psychological Aspects of Menopause

Menopause is predominately defined in the biomedical mode in western culture. Most information about menopause and how it affects women comes from the medical community. Dickson (1990) aimed to situate menopause differently by interviewing mid-life women outside the setting of the medical community. Her study demonstrates that the beliefs about menopause originate mainly from the language and disease orientation of the medical community and its patients. Dickson (1990) states,

This research is a feminist piece of resistance to "what is". . . . Acquiring an understanding of the role and power of scientific knowledge in determining the experiences of menopause can free nurses and doctors to focus on research and practice based on women's experience rather than to accept, uncritically, the medical knowledge of menopause. (p. 29)

The 11 women in Dickson's (1990) study were white and middle class, most likely approximating the women in medical

settings. Dickson drew out several findings from her study. The women in the study expected disturbance by hot flashes, dry vaginas, and depressive feelings. The answer to any type of problems was in the medical realm (hormone replacement therapy); consequently, women put themselves in the power of the medical profession and gave away responsibility for their bodies. The lack of opportunities for discussion where women could learn from each other about the realities and possibilities in menopausal time of life, resulted in silence around the subject of menopause until recently. Dickson (1990) concluded from her study that women transferred their internal power and decision making to the medical profession.

Dickson's last theme, "deviation from the norm" (p. 27), defines men's experiences as being the norm for the passage of mid-life. The symptoms and emotional life of women were considered to be deviant instead of normal. The result was that the treatment was usually medical (Dickson, 1990). The underlying theme was that women deferred decision-making and the validation of their experiences to another person--a medical figure--considered by society to be more knowledgeable than they.

Mansfield, Theisen, and Boyer (1992) noticed the paucity of research on the menopausal woman except from observations of doctors and conducted a survey of 99 upper middle-class, educated white women between the ages of 35 and 55 who had access to the resources of a university in the eastern United States. The purpose of the study was to find out the women's

concerns and questions about menopause. With this information, the authors of the study thought that they would be able to counsel menopausal women more effectively. The drawback to this study was that the women were volunteers and from similar backgrounds.

Mansfield et al. (1992) categorized the respondents' concerns as follows: a) what is menopause (28%), (b) what to expect generally at menopause (36%), (c) specific questions about physical changes (40%), (d) specific questions about menstrual changes (30%), (e) specific questions about emotional changes (35%), and (f) desire to learn new health care activities (26%)" (p. 76); and a conclusion that ". . . 60% of the 46- to 50-year old women had no one to talk to about menopause. . ." (Mansfield, Theisen & Boyer, 1992, p. 78). Furthermore, the resources that the women turned to for information on menopause were "popular media (33%), physicians (19%), family members (14%), professional journals/conferences (5%), and books (4%)" (p. 76). These findings pointed to the need for counseling groups, workshops, and classes; thus, women would have increased opportunities for sharing information and addressing their concerns.

Several authors, Sheehy (1991), Greer (1992), and Barbach (1993), have popularized menopause in recent times. Their books have been reviewed and passages excerpted in magazines and newspapers by the popular media. Sheehy (1991) posited that the fluctuating levels of hormones during the

peri-menopause phase of the transition cause panic and a feeling of being out of control of the body. Sheehy (1991) cited Phyllis Mansfield, a researcher of female cycles at Penn State, "I'd have a really long period of magnificent energy and acute mental functioning, even brilliance, when I was never tired, always up, producing like crazy. . . .Then just as suddenly I fell into a period of intense anxiety--and that lasted for a month" (p. 68). As for depression, Sheehy (1991) stated that most of the studies have been looking for clinical depression in menopausal women. In her surveys she found women do have symptoms of depression. This general feeling of malaise often is caused by lack of REM sleep from night sweats, and night sweats and mood swings are caused by the fluctuation of the hormone levels of estrogen in the blood. Greer (1992) stated the dilemma of the menopausal woman in an eloquent manner.

At menopause as never before, a woman comes face-to-face with her own mortality. A part of her is dying. If she has been encouraged all her life to think of her reproductive faculty as her most important contribution, the death of her ovaries will afflict her deeply. Nothing she can do will bring her ovaries back to life. The grief of menopause affects every woman consciously or otherwise. The feeling that one's day has passed its noon and the shadows are lengthening, that summer is long gone and the days are growing ever shorter and bleaker, is a just one and should be respected. At the

turning point the descent into night is felt as rapid; only when the stress of the climacteric is over can the aging woman realize that autumn can be long, golden, milder and warmer than summer, and is the most productive season of the year. (p. 124)

Finally, Barbach (1993) cited several reasons for depression and mood swings during the menopausal transition. These are the mourning for the loss of fertility and the end of the child bearing years, poor physical health, and the fluctuations of the hormone estrogen. Barbach (1993) states,

Emotional reactions can occur as estrogen levels decrease. In fact, 15 to 20 percent of women have periods of serious emotional upheaval during The Pause. They may feel that they are going crazy--so anxious they are afraid to leave the house, so angry they cannot control their tempers, so depressed they can't get out of bed. (p. 38)

Several topics which explore the relationship of women in menopausal stages and counseling therapy have been addressed in recent literature. These topics include personal and societal beliefs surrounding the mythologies and realities of aging, sexuality, and loss.

Matthews (1992) identified the complexities present in the lives of menopausal women. She stated,

Menopause occurs in mid-life at a time when many women are experiencing changes in roles, responsibilities, and relationships that accompany aging generally and

maturation of children and their departure from home in particular. These changes may create considerable stress for some women, affecting their identity, self-esteem, and social and family relationships. For others, these might mark the beginning of more fulfilling relationships and new challenges for positive psychological growth. (p. 1)

In her study Matthews (1992) explored three assumptions about menopause. Firstly, though women may have anticipated "depression, irritability, and vasomotor symptoms", this assumption was refuted because "the vast majority of postmenopausal women do not experience depression, but do experience vasomotor symptoms that are uncomfortable and may have secondary effects on psychological well-being, especially during the perimenopause" (p. 8). Secondly, women assumed that having "negative expectations" would influence their "menopausal experience" (p. 8). This assumption was supported by this study. The last assumption was that nothing altered during the menopausal phase. This was not totally true because the body changes physically with the loss of estrogen; therefore, there is a higher risk for cardiovascular heart disease (p. 8). All of these assumptions influence women's attitudes and self-identity.

Lax (1982) evaluated the menopausal period from a psychoanalytic perspective, and inferred that even healthy women experienced affective distress because of the transition from one stage of life to another stage.

Menopause is a time of psychic stress, physiological change, and also serious situational crises. Lax stated,

The expectable depressive climacteric reaction usually manifests itself in sadness, in a sense of loss, and in mourning for the youthful self of one's past. This reaction may last for a few years, varying in its intensity. Like the changes caused by the physiological processes of adolescence, the changes caused by the physiological processes of the climacteric lead to upheavals in all aspects of psychic functioning. . . .from this perspective, the need for time to adapt to the menopause and its consequences becomes understandable. (p. 164)

Most of the studies of women during the menopausal years, Lax commented, address psychopathological reactions, such as depression and regression to earlier ways of coping. Facing the loss of youth, family, and, eventually, facing death, women would most likely experience some regressive periods that eventually resolve with a return to a normal adaptive state. Lax (1992) deemed this process to be normal for a transition period of life.

Although there are negative myths surrounding menopause, Lock (1982) estimated that recently popular literature aimed at women has begun a new trend which promotes an interest in the aging process, sexuality, and health of the older woman. There is an attempt to reassess this period as one of renewal, rebuilding, and discovering new meaning of life.

Groups and individual counseling facilitate this reassessment.

Patterson and Lynch (1988) listed methods by which counselors could help women make the transition through mid-life and menopause. First, the counselors must examine their own attitudes toward aging, menopause, and physical symptoms. Then counselors would be able to "help women understand themselves from a sociocultural perspective within a framework of personal values and life experiences" (p. 187). There can be information and assistance concerning job placement, rites of transition, and the formation of support groups.

Moore (1983) explored the use of group therapy in modern society as a ritual to provide a container in which the individual could change her identity. The ritual weekend to be studied in this dissertation includes time for women to share their life stories, as Moore did, within the liminal space that allows exploration of different behaviors and feelings that would not normally surface in everyday life.

Comparing the context of group therapy to Victor Turner's notions of ritual, Moore (1983) listed several parallels between ritual and group therapy. One is the role of the group leader as being the same as a ritual elder, and another is that the rules for group therapy are similar to the boundaries of space and time of the ritual. She suggests ". . .the ritual structures of the group--including especially the powerful presence of the group leader--provide

the boundaries within which the present psychosocial adaptation of the group member can begin to be at least partially deconstructed and reconstituted" (Moore, 1983, p. 288).

While many difficulties during the menopausal transition circle around loss of youth, fertility, children leaving home, and, perhaps, marriage, the menopausal phase of life can and should be a doorway to new possibilities.

Structure and Purpose of Ritual

The power of healing ritual is the method used in this research study to come to terms with the psychological difficulties of menopause. Achterberg, Dossey, and Kolkmeier (1994) define ritual as the following:

Entering into a sacred space of mind

Honoring the core of our own humanity

Recognition of the power of the invisible forces that
heal and connect and transcend

Visible expressions of community bonding and support
through biological and psychological passages of
life

Rites of separation from old ways of being and thinking
and behaving, and integrating into new modes of
living

Communication and celebration, solemnity, and occasions
for deep inner silence

The ways all societies give meaning, richness, and
structure to life

Healing ceremonies (p. 2)

Ritual invokes the transpersonal realms through repetitive movement, chanting, or music, and thus allows the personal sense of the self to be momentarily set aside. Then, the individual may view her life and attitudes from a broader perspective.

Van Gennep's (1909, 1960) work on ritual and rites has provided the basis from which anthropologists have elaborated their own viewpoints about ritual. He classified western industrialized society into two modes: the sacred and the profane. The sacred included the church, priests, ritual, and prayer. The profane included business, work, and play. In primitive society there was no difference between the sacred and the profane; however, in all societies, there are ceremonies or rituals to help individuals shift from one status in society to another status. Birth, marriage, motherhood, career, and death rituals are examples.

"Transitions from group to group and from one social situation to the next are looked on as implicit in the very fact of existence, so that a man's life comes to be made up of a succession of stages with similar ends and beginnings." (Van Gennep, 1960, p. 3). Ritual arose to help individuals make the transition from one defined stage to another defined stage in life.

Further delineating ritual, Van Gennep (1960) divided ritual into three sections: ". . . rites of separation from a previous world, *preliminal rites*, those executed during the

transitional stage *liminal* (or *threshold*) rites, and the ceremonies of incorporation into the new world *postliminal* rites" (p. 21). While there are several types of rituals, such as protection rites and territorial passages, the relevant ritual for this research study is the initiation ritual that emphasizes the liminal period of the ritual.

The significance of the liminal period of the ritual was the major work of the social anthropologist Victor Turner (cited in Mahdi, Foster, & Little, Eds., 1987). He described how after using various symbolic means, such as cleansing, smudging, costumes, body paint, masks, and an isolated site to attain a feeling of separation from the secular (profane) world, an initiate or neophyte entered the liminal transition of a ritual or rite (Mahdi et al., 1987).

This was not a stable state; consequently, an individual was without any identity or social status and thus became invisible (Mahdi et al., 1987). Initiates shared equal status. The leader held the authority. In primitive societies, the initiate gave his or her personal power to the leader. Psychologically, the initiate released personality defenses and rigidities because there was no longer anyone to please; no social status to uphold; and no need to be responsible for others. Most importantly, ". . . the neophytes are neither living nor dead from one aspect, and both living and dead from another" (p. 7).

Whether there were dangers to face physically and psychologically, as in an individual vision quest, or whether

there was a sense of communion with unifying, empowering images and symbols as in a menopause ritual, the personality was stripped. Consequently, new information entered cognitively and resulted in affective states of union with the other participants and/or a higher power. Opposites such as death/birth, victim/perpetrator, love/hate, power/helplessness, goddess/woman, and collective destiny/individual destiny reconciled themselves.

Depending on the manipulation of the symbols and myth used in the ritual, the resulting attitude change could be negative or positive. Hitler's power over the German people exemplified the negative use of symbols and unity. Thus, it is extremely important that the leader/shaman understands what she or he is hoping to achieve with a particular ritual.

Turner (cited in Mahdi et al., 1987)) explained that a ritual participant gained more than a mere acquisition of knowledge; the participant experienced a change in being. "His apparent passivity is revealed as an absorption of powers which will become active after his social status had been redefined in the aggregation rites." (p. 11).

The sacra, symbols displayed during the liminal period of the ritual, represented mysteries beyond their mundane definition. Articles were contemplated or observed, such as those in the ancient Greek Mysteries of pig, poppy, wheat, pomegranate, and bones. Even though the articles appeared to be uncomplicated, they inducted the collective into the myth. The initiates bonded together and assimilated the mystery by

"instructions" and the mythology about "what is done" with the symbols (Harrison, cited in Mahdi et al., 1987, p. 12). The purification at the beginning of the ritual readied the initiate for the observation and instructions on the meaning of the symbols. The mystery included the total ritual. Usually, the symbols of the ritual were concealed until a certain moment in the ritual. Such secrecy helped to retain the ritual's power for the participant (Van Gennep, 1960).

Much consideration about the neurobiological underpinnings of the ritual process has occurred recently. Symbolic anthropologists, Edith and Victor Turner, have acknowledged the significance of the function of the brain in the process of altered states and in the transformation of thought and attitudes. The brain reacts in prescribed ways to specific stimuli or the lack of stimuli (Turner, E., 1986).

The theory that the right side of the brain is linked with "visual recognition, pattern, the holistic, and metaphor" and the left side linked with "speech, logic, and sequentiality" (Turner, E., 1986, p. 219) is basic to the assumption that overstimulating or understimulating one side of the brain results in a trance state which may be experienced as a sense of fusion with the universe and/or a feeling of timelessness.

The method of using symbol for induction into an altered state and finally into a state of unitive feeling is called "symbolic penetration"; that is, one neural system stimulates

another neural system in the brain. This process can begin with either side of the brain. The result is equal whether one begins with contemplation of a symbol or the rhythmic movements of music or ritual. ". . .the end point appears to be the unusual physiological circumstance of simultaneous strong discharge of both the ergotropic and trophotropic systems involving changes in the peripheral autonomic system and the onset of intense and unusual affective states coupled with the sense of union of logical opposites, usually the self and personified force or God" (d'Aquili & Laughlin, 1975, p. 53).

The result of symbolic penetration is "absolute unitary being" (d'Aquili, 1986, p. 155) [AUB], a mystical state wherein one "lose[s] all sense of discrete being; even the difference between self and other is obliterated. There is no sense of the passing of time, and all that remains is perfect timeless undifferentiated consciousness suffused with positive affect" (pp. 155-156).

AUB is best demonstrated by looking at a Tibetan meditation practice as described by Laughlin et al. (1990). First an individual is assigned an outer symbol, such as a bowl of water, which is known to kindle unconscious patterns. Next, an individual regards the object and intuits the object's meaning or message. The object then enters the individual's mind, is contemplated, and becomes an inner symbol. At this point it may transform or seem to disappear. A new symbol may appear; or, "in its place occurs a sensory

experience intuitively, but non rationally related to the inner symbol" (Laughlin et al., 1990, p. 202). Assimilation into the meditation--meaning that there is no ego awareness; and, finally, an experience of absolute unitary being may transpire as the final stages of the meditation practice. (d'Aquili (1986, p. 202).

Contemplation and sensory deprivation understimulate the right side of the brain and lead to a trance state. This is a common method used by meditators. After a period of years, adepts are able to enter these states of egolessness and AUB at will. In contrast, ritual offers its participants momentary senses of these advanced trance states through overstimulation of the left side of the brain, and the individual may enter these states even though she or he may not have practiced meditation at all (d'Aquili, 1986).

d'Aquili et al., (1979) explained that overstimulating the left side of the brain can be accomplished through the process of ritual. Lex (cited in d'Aquili, 1975, p. 144) concluded, "Rituals. . . promote a feeling of well-being and relief. . .because the driving technique employed in rituals are designed to sensitize or 'tune' the nervous system. . ." It is done by rhythmic chanting, drumming, rattling, or movement by a group of people. All the senses can be engaged by use of food, incense, candles, and color. This over stimulates one side of the brain and results in a spilling over into the other side of the brain. When both sides of the brain reach a point of overstimulation, the effects are

usually oceanic feelings of unification, ecstasy, and pleasure.

When the ritual works (and it by no means works all the time), it powerfully relieves our existential anxiety, and, when it is most powerful, it relieves us of the fear of death and places us in harmony with the universe. It allows individual humans to become incorporated in myth, and conversely allows for the very incarnation of myth.

(d'Aquili, 1983, p. 267)

An example of the symbolic process in this research study is the invocation of the Greek Demeter/Persephone myth and the Thesmophoria mystery ritual and its symbols. When one experiences a symbol, such as a shaft of wheat (Demeter/Persephone myth), a broader sense of knowing is evoked as well as the normal everyday experience of wheat. This broader sense of knowing may include the sense of cycles, life and death, or fecundity. It may bring to rest the fears which are linked to death and infertility in the case of the menopausal woman. This experience does not necessarily happen at the cognitive level but at the unconscious level, resulting in an effect of joy and resolution. Fears subside and vitality is released with the use of symbols in an ordered ritual setting.

Placing symbols in a ritual setting augments the effect of the symbolic penetration. The attention of the participant is captivated and concentrated on the object. An

example of the difference, sometimes referred to as the sacred versus the profane, is the observation of a shaft of wheat on an altar (sacred) as opposed to having the wheat hang on the wall of one's home (profane).

In daily life, symbolic penetration is always going on at some level as Laughlin et al. (1990, p. 188) stated:

A symbol evokes knowledge about the evoking stimulus, not the process in reality that provided the stimulus . . . symbols order experience. They attract and focus our attention, modulate the interplay between events of the moment and events of the past, and canalize our experience into accord with that of our fellows.

In d'Aquili's opinion (1983, p. 259) the "myth problem,"--a culture's inability to reconcile opposites--was reconciled through ritual, which affected the function of one or both sides of the brain. For women in the menopausal phase the opposites are: birth/death; young/old; spirituality/ sexuality; mother/daughter; fertility/barrenness; and goddess/woman. Ritual enables the individual to hold the tension of the opposites.

Furthermore, d'Aquili (1983) remarked that individuals have needed a myth, whether societal or individual, to interact with their environment and formulate their reality. "Myth problems involve the codification of unexplained reality in terms of antinomies or polar oppositions such as good-evil, change-permanence, and so on, and in terms of causal explanatory sequences" (p. 259).

The bringing together of the opposites is referred to by Victor Turner (1974) as "condensing many references, uniting them in a single cognitive and affective field" (p. 54). Based on his observations in field anthropology Turner believed that a symbol contained myriad meanings which interpenetrated the individual with society. The result of the ritual process is a "cathartic effect" which may influence a change in the individual's character and her or his interpersonal relationships (Turner, 1974, p. 54).

Victor Turner (1974) also brought the relevance of symbol into the social arena. "Symbols instigate social action" wrote Turner (p. 55). Inspired by ritual, the participants often find purpose in their societal roles. In societies where people are often in a related community setting, ritual serves the purpose of closing the disparity between "desire, or appetite, willing and feeling" (p. 55); and, "reciprocity, generosity to kinsmen, respect for elders, and obedience to political authorities. . . ." (p. 55).

Because ritual/myth makes it possible for people to change their attitudes and world view (cosmology), d'Aquili (1986) considered myth to be a psychobiological stereotype. It has been thought that myth is a primary imprint on the brain and that rhythmic movement was attached to it. Now, it is thought that rhythmic movement was imprinted first and myth resulted later. Looking at the primitive parts of the brain, it now appears that it

mediate[s] not only emotional discharge but, more anciently, both physiological homeostasis and the repetitive and rhythmic motor behavior. . . . Thus the earliest glimmerings of what would be recognizable to us as thought may have arisen out of, and in intimate juxtaposition to, the repetitive and rhythmic behaviors that goes back to our premammalian ancestors. (d'Aquili, 1986, p. 143)

The implication for this research study is that the rhythmic motor behavior of the ritual can enable the participant to access new thought patterns.

Menopause-Ritual Foundations

The ritual weekend is based on the death/rebirth initiation rituals used by ancient Greek societies to bring individuals into new stages and behaviors in their lives. The Greek myth of Demeter and Persephone and the ancient Greek women's ritual of the Thesmophoria are the basis for the symbols and process of this ritual study.

Rationale for Greek mythology and ritual

The purpose of the Demeter/Persephone myth and the Thesmophoria ritual is to lead the women into a feminine process of transformation which can change their personality or character. It also provides a setting for love, support, and bonding between women in the menopausal transition. "The story of Persephone, Demeter, and Hekate lets us see the loving bonds of daughter, mother, and grandmother" (Keller,

1988, p.39). Keller (1988) states, ". . .Women's friendship and bonding is depicted in the 'Homeric Hymn to Demeter'" (p.38) when Demeter is reunited with Persephone, and then ". . .joined by the 'tenderhearted' elder Goddess, Hekate" (p. 38). The Homeric poets depicted this scene with these lines:

Then all day long, with their hearts in
agreement, they basked
In each other's presence, embracing with
love and forgetful of sorrow
And each received joy from the other and
gave joy in return. (Homeric Hymn to Demeter, ll.
2.434-436)

The rites and mythology of early Greece are appropriate for this study because Greek culture is considered to be the foundation of western culture. Greek society was patriarchal. In the United States women, are also raised in a patriarchal society; therefore, it seemed logical to use Greek mythology in this weekend ritual study as the starting point for women to begin honoring themselves and searching for ways to transform in a feminine manner as exemplified in the Demeter/Persephone myth. The feminine manner is the cycle of descending into the darkness or depths of the psyche, paralleling the journey of Persephone into the underworld, and then returning to the outerworld. The motif of the feminine deities of the mother/daughter/moon is honored as opposed to the father/son/sun deities. The

father/son deities ascend to heaven, thus moving out of the body; whereas, the mother/daughter deities descend into the earth/womb before ascending into life on earth. In such a way, a connection to matter/earth/body is maintained and used for the process of transformation and experiences of spirituality.

All of the symbols in the Demeter/Persephone myth are of the earth (pomegranates, grain, poppy, narcissus, and fire). For women today, the myth not only covers the harvesting of wisdom during the menopausal phase of life but also the acknowledgment of the maiden that is contained within us.

The Thesmophoria is relevant to this ritual weekend study in that the Thesmophoria is an ancient initiation/fertility ritual for women which uses feminine symbols as transforming forces. For most women this may be a new approach to accessing their spirituality. When a woman has always only worshipped a masculine god, the result may be a lowering of self-esteem because it appears that men and the masculine are of greater value than women and the feminine. The Thesmophoria offers another viewpoint for women, which is identifying with a feminine deity and the feminine unconscious forces, bringing them to light. The ancient ritual, the Thesmophoria, will not be shared with the women in its original form, except insofar as it serves to inspire the symbols of the ritual weekend.

The myth of Demeter and Persephone.

There are several versions of the myth of Demeter and Persephone, also referred to as Kore, meaning maiden. The myth as told by the Homeric poets will be mainly used for this summary (cited in Sargent, 1973, p. 2). The following is a summary of the myth based on the renditions of Campbell (1976), Kerenyi (1967), and Eliade (1978).

One sunny day in spring Persephone/Kore was playing in a meadow and gathering flowers with the daughters of the sea goddesses. She was attracted to a fragrant flower that was placed there by Gaia, the Great Earth Mother. As she reached out in delight for the flower, the earth opened; and Hades, the god of the underworld pulled by his steeds, burst up out of a gaping hole. He grabbed her "resisting and screaming " (Meyer, 1987, p. 22) and galloped off. Persephone cried out, but no help was forthcoming. At a river near a fig tree Hades tapped the ground, which opened; and, they descended to his underworld kingdom.

Demeter, Persephone's mother, heard her cries. Demeter threw off her diadem and wandered around the world for nine days while searching for her daughter. During this time Demeter, carrying two lit torches, refused food or drink. On the 10th day she met Hekate who took Demeter to the sun god, Helios, who then revealed the location of Persephone. Demeter, angry and grieving, left the home of the gods and returned to earth at Eleusis. There she sat in mourning

dressed in the disguise of an old woman by the Well of the Virgin.

The daughters of Metaneira came to the well for water. Their mother had a little son, Domophoon, that needed a nursemaid, and the girls convinced Demeter to come home with them to be the child's nursemaid. Demeter entered their home and sat on a white sheepskin before Metaneria while the serving maid, Iambe, dancing and joking in a vulgar manner, made Demeter laugh.

Demeter decided to stay to make the child, Domophoon, an immortal god. She rubbed the child daily with ambrosia and nightly placed him in the fire. One night, the mother saw Demeter do this and screamed in horror. Demeter was incensed because of the mother's stupidity and told her that now her son would no longer be a god; however, he would still be a great hero, a teacher of agriculture.

Demeter demanded that the people of Eleusius build a temple for her. They did, and she retired to the temple to mourn her daughter. As a consequence the crops died and there was no more greenness on the earth. Finally, for there to be crops and, consequently, offerings to the gods, Zeus agreed to return her daughter. She could come home to her mother if she had not eaten any food or drunk any liquid.

Meanwhile, Hades offered Persephone a pomegranate. She ate two seeds that Hades forced her to eat; and, as a result, she was allowed to come out of the underworld for only part of the year. In another version of the myth, she, of her own

volition, ate the seeds. Hades brought her back in his chariot, and there was a joyous reunion of Demeter and Persephone with Hekate then joining them.

The Thesmophoria ritual.

The most ancient Greek ritual for women was the Thesmophoria ritual. It was pre-Homeric and existed before the Eleusinian Mysteries and the flowering of Greek culture (Campbell, 1976). The rites were "secret", that is, were known only to women. The only written records come from male authors; however, there is much speculation about it from interpretation of ancient Greek records and art. Campbell, 1976 relates that this ritual began with nine days of fasting, during which time the women wandered the countryside while holding torches in both hands reenacting the grief of Demeter searching for her daughter, Persephone. According to De Shong Meador (1986), during this time of preparation the women did not have sexual intercourse; they placed dinners on piles of stones for Hekate at certain crossroads; they built huts and made beds of herbs upon which to sleep during the main part of the ritual; and drank a potion designed to bring on the menses, which was made made from Lygos leaves.

After the preparation was completed, the women commenced the main part of the ritual which lasted three days. This "seed-time" (Campbell, 1976, p. 185) consisted of the Kathodos and Anados (downgoing and uprising), the Nesteia (fasting), and the Kalligeneia (fairborn). The women threw suckling pigs down into a deep pit. De Shong Meador(1986)

speculated that the snake represents the power of life in the body of women because the body was represented by the field with the chasm being the sexual part. After the offering of pigs, the women brought up the bones with the rotted flesh still on them from the previous year to be placed on an altar. Figures made of wheat and water representing snakes and phalli were also thrown down into the underground chamber (Campbell, 1976; De Shong Meador, 1986).

The second day was called the Nesteia or the Middle Day. The women held a somber fast (De Shong Meador, 1986; and Campbell, 1976). According to De Shong Meador (1986), the women broke the fast in the evening and gathered around fires where they jeered and joked, cried and raged. The women expressed their secrets, grudges, and hatreds. The ceremony was a form of catharsis.

The last day was called the "Kalligeneia (fair-born or fair-birth)" (Campbell, 1976, p.185). The women arose early in the morning and prayed to Demeter, Persephone and the Kalligeneia (Keller, 1995, in press).

Symbols and Interpretations

As women enter mid-life, there is meaning in the Thesmophoria and the Demeter/Persephone myth for their transformation "from daughter to mother to daughter again" (Luke, 1981, p. 55). As separation and descent into the underworld are necessary for Persephone to become a woman and queen of the underworld, so must women today separate from the dependence upon the mother to experience the loss of

innocence and to open to adulthood. This cycle of daughter-to-mother-to-daughter repeats internally each time a woman descends into the darkness of the unconscious to face her unknown parts. Through this initiation, she returns renewed, reunited with the mother, and fertile with creativity. This is symbolized by the return of the vegetation to the countryside after Demeter and Persephone were reunited.

A similar interpretation of the Thesmophoria by De Shong Meador (1986) was that woman must go down into the darkness to realize her creativity (symbolized by the snakes and pigs). This is one theme of the weekend ritual study and will be enacted in the main evening ritual through a sacrifice or offering of a symbolic part of herself and a gift or blessing at the end of the ritual.

Reis (1986) comments, "For both men and women the initiatory experience is one of being opened and penetrated. And for both the result is the ability to conceive of oneself--to self-create--to give birth to the divine child who can create, recreate and procreate within her/his own being" (p. 30). There is a rebirth of the human spirit through suffering and death, particularly for women in the menopausal phase of life because they are old enough to have experienced suffering and darkness of the spirit, which is contacted during the descent into the underworld.

The descent of Persephone provides a symbolic opening for a matrix of creativity. This creative space is for descending into death, darkness, and fragmentation in order

to reemerge with new powers, structures, and creative lives. It is a time to let go of the personal ego structure and to access deeper sources. The initiation is internally moving out of innocence into relationship with the darkness (Reis, 1986).

According to Neumann (1972), the initiatory experience is a sacrifice of the self, a giving of oneself to womanhood. The reunion of Kore and Demeter occurs after the individual has suffered the pangs of separation, abandonment, and death. Only then can the Kore within us transform, because we then can unite with a spiritual aspect of the goddess, not for the purpose of creating children but for guaranteeing fertility on earth and thus the survival of life. The theme of unification is important for women in the menopausal phase of life to access their creativity.

Gadon (1989) suggested that the two goddesses, Demeter and Persephone, personified the two stages of a woman's life --the mother and the daughter--with the third component of a woman's life being in the form of Hekate, the crone. These goddesses are separate yet one within every woman. Frazer (1950) noted that the "two goddesses, the mother and the daughter, resolve themselves into personifications of the corn" (p. 459). Persephone was the sprouting seed and "new corn, and Demeter is the "old corn from last year" (Frazer, 1950). Honoring these stages and cycles and their unification within each woman through symbols and sharing of life stories is included in the ritual weekend .

Other relevant symbols are the narcissus, poppy, and the pomegranate. The narcissus is the sexual enticement which grows out of the survival and nurturance of the earth. The poppy represents the sleep of the underworld. The pomegranate represents the red womb and its fruitful seeds. Because of eating the seeds, Persephone had to remain part of the year in the underworld (Neumann, 1972). Eating the pomegranate seeds represents willingness to enter the darkness of the unknown and to lose one's innocence in order to mature and self-regenerate.

The symbology of fruit, grains, pigs and the underworld relates to the body. Initiation into sexuality with a connection to the body and the earth leads to an acceptance of the body and its fertility. The fertility is translated in the menopausal years as a creative force in the individual woman.

The cycle of death and rebirth as represented by the symbology of the grain, and the cycle of initiation as represented by descending into the underworld, are the main components of the weekend ritual experience. The matrix for this initiation of death/rebirth is the feeling of bonding and love between women in the same period of life. Keller (1988) speculates that the ". . . Mysteries of the mother and daughter goddesses were essentially mysteries of love. Their main purpose was to bring an experience of love to the most important life passages: birth, sexuality and death/rebirth" (p. 28).

The Eleusinian Mysteries.

At the time of the Thesmophoria, which originated before the advent of the Eleusinian Mysteries, the Creto-Mycenaean culture worshipped the Great Goddess, Demeter. The Thesmophoria women's ritual and the Eleusinian Mysteries ritual were based on the Demeter/Persephone myth--the mother/daughter and grain cycle motifs. The Greek inhabitants of the Eleusinian plains were agrarian and depended on grain for survival. Demeter, the mother grain goddess, gave the crops; and, Kore, the maiden goddess, embodied the new crops of grain (Keller, 1988).

The Eleusinian Mysteries ritual flourished in Greece for almost two thousand years during the time of the ancient Greek civilization. There were two phases to this ritual. The first phase, was in the spring; and the second phase, the secret ritual, was in the autumn. Almost all of the knowledge about the Eleusinian Mysteries ritual is from scholars' study of the first four days of the autumn phase.

Several thousand people each year participated in the nine day ritual in autumn which culminated at the temple of Demeter on the fields of Eleusis, the "place of happy arrival" (Kerenyi, p. 23). The sacred temple at Eleusis was 14 miles northwest of Athens in a grain-growing region of Greece (Kerenyi, 1967). According to Kerenyi (1967), the two requirements for participation in the ritual were that individuals must not have harmed others and must speak Greek.

It is assumed that there were secret invocations in Greek at the Great Mysteries.

The Eleusinian Mysteries, the greatest of all ancient Greek religious festivals, was celebrated in three stages. The first one, the springtime Lesser Mysteries was public. The next two stages within the Greater Mysteries were partially revealed (Eliade, 1978). Kerenyi (1967) speculates that the Eleusinian Mysteries ritual and the myth held a secret happening in which the two goddesses (Demeter and Persephone) became one. By participating in this ritual, the participants transcended the duality of death and life. Because of the cyclical nature (death and rebirth) of the grain crops, the gift of grain from Demeter to the Greeks symbolized the unity of the opposites of death and life.

The significance of the Eleusinian Mysteries spread, and participants came from all over the known world to experience the epiphany of the Greater Mystery (Kerenyi, 1967). The most striking revelations of the epiphany of this ritual were statements by participants from Sophocles, frag. 719 Dindorf, 348 Didot (cited by Eliade, 1978, p. 292): "Thrice happy those among mortals who having seen those Mysteries, will go down to Hades; only they can have true life there; for the rest, all there is evil." Also, "Happy is he who has seen this before descending underground! He knows the end of life! He also knows its beginning!" (Threnoi, frag. 10, cited in Eliade, 1978, p. 292).

The initiates experienced an epiphany that appeared to reconcile the opposites of life and death, thus, relieving their fear of death. Kerenyi (1967) relates, "The end of existence has taken on two faces. The one shines back on men, lending their existence a special radiance. The other--the end awaiting the vast uncharacterized multitude--is lusterless" (p. 14).

The Lesser Mysteries, which became official in the fifth century B.C.E., were a preparation for the Great Mysteries. Kerenyi's (1967) description of The Lesser Mysteries is the most complete. They were not secret ceremonies, and scenes of the ritual were depicted on an urn of Herakles. The ritual began in February on the banks of the river Ilissos for the purpose of giving instructions for the Greater Mysteries which would then take place in the month of September/October. It was here that the Lygos blossoms grew which were used in the earlier rites of the Thesmophoria (De Shong Meador, 1986).

According to Kerenyi (1967), the urn's scenes portrayed the story of Herakles' initiation--his undergoing purification and instruction. Only after such preparation would the individual be allowed to participate in the Greater Mysteries. The main purpose of the Lesser Mysteries was to purify and instruct individuals; thus, the Lesser Mysteries allowed people, such as soldiers, who had committed blood crimes, to atone.

Another theory purported that the Lesser Mysteries were a reenactment of Demeter's grief and search for Persephone (Eliade, 1978). After the sacrifice, the initiands (named the mystai in Greek) were ready to receive the instructions; and, from here on the process became secret.

The Greater Mysteries encompassed nine days, and the initial part of the ritual was in public view. Around mid-September on the first day, according to Eliade (1978), the initiands (mystai) had a festival near the place where the sacred objects from the Lesser Mysteries had been brought. Although the ritual was open to public view, the secret mysteries began in Athens. At this time, sacred objects, retained all year at Demeter's temple in Eleusis, were brought to Athens from Eleusis to be carried later secreted in a basket from Athens to Eleusis in the great procession.

On the second day of the Mysteries, initiates purified themselves by immersion in the sea as they had done in the preceding springtime in the river. Perhaps, in early versions of the ritual, the priestess of Eleusis sprinkled water on each participant. Kerenyi (1967) speculates that, as more and more people attended the ritual, the number was too great for the priestess to sprinkle every one; consequently, bathing in the sea was initiated.

Kerenyi (1967) states that the initiands sacrificed an animal for its skin and sat upon it in silence during the second day. Perhaps, on that day the initiands, chaperoned by their mentors, washed the pigs in the sea, and later,

sacrificed them in Athens (Eliade, 1978). Also on the second day, a sow was offered to Demeter and Persephone (Kerenyi, 1967). Next, the initiands mimicked Demeter by remaining at home on the third day and abstaining from wine just as she did during her grieving and searching for her daughter, Persephone.

The fourth day was devoted to Aesculapius, and, on the fifth day, a priestess representing Hekate carried bundles of myrtle branches, which were associated with initiation into the underworld and marriage, led the procession along with Iacchus, the divine child (Kerenyi, 1967). As the boisterous procession approached Eleusis, they crossed a bridge where people representing Iambe, the serving maid who made Demeter smile during her grieving, shouted jeers and jests to the crowd (Eliade, 1978; and Kerenyi, 1967).

After arriving in Eleusis there was a night of reveling and another day of fasting and preparations. Then, finally the 2 "nights of the Mysteries" (Keller, 1995, in press)

From here on, explanation of the Greater Mysteries is speculation. Perhaps, the initiands mimicked Demeter when they wandered with torches in their hands (Eliade, 1978). On the seventh night, there was the lighting of fires and the epiphany--the "supreme vision, the epopteia, accessible only to those who had been initiates for a year" (Neumann, p. 295).

Neumann conjectures that the epiphany occurred as a result of the reenactment of Persephone transforming from

maidenhood (Kore) to womanhood (Persephone), and that this transformation took place as the dark temple was illuminated by torches which were lit, and voices yelled, "The noble goddess has borne a sacred child. Brimo has borne Brimos" (p. 318). At this point the initiates experienced their "salvation" (Neumann, 1972, p. 318). Persephone becomes an illuminating light, as is her mother, permeating all three worlds: the underworld, the earth, and the upperworld (Neumann, 1972). "Birth in Death" was experienced by the Greeks in the beatific vision of Persephone accompanied by a burst of light and fire and the sound of gongs on the last night in the secret mystery of the Eleusinian Mysteries (Kerenyi, 1967, p. 94).

This love and union between them is represented by the reliefs that showed Demeter and Persephone looking into each other's eyes after their reunion. In nature this unity is represented as Persephone being the flower and Demeter the fruit. This is the ". . .two-fold aspect of the mother--daughter unity." (Neumann, 1972, p. 307). Neumann (1972) states that the most significant issue in matriarchal mysteries is the "finding again" of the daughter, thus uniting the feminine aspects of the individual (p.307). This union assures the continuation of the cycle of life and death. Luke (1992) elaborates,

In ancient Greece the Eleusinian mysteries of Demeter bear witness to this overwhelming need of woman in her already growing separation from the natural pattern of

the primitive feminine--the need for the Goddess to teach her the meaning of the deep transformation of her being from daughter to mother to daughter again.

(p. 19)

Luke (1992) stresses that "the daughter is the extension of her very self, carrying her back into the past and her own youth and forward to the promise of her own rebirth into a new personality, into the awareness of the Self" (p. 18).

The beauty and significance of the ancient Eleusinian Mysteries are alive in our contemporary time because they are a journey of the soul. They demonstrate a method of reuniting with the cyclical feminine aspects that are present in nature. They offer an inner experience of initiation into love, grief, rage, sexuality, resurrection, and incarnation.

Summary

Studies show that during menopause, women face psychological stresses. These can be caused by physical symptoms, such as hot flashes; but, also, there are the losses of youth and fertility, the acknowledgment of the onset of elderhood, and, often, the loss of children and marriage. Support groups have been shown to help women come to terms with the psychological stress. The question of whether women can likewise be helped by the support of ritual groups has, heretofore, not been researched. This ritual study helped women come to an acceptance and realization of the positive aspects of losses by sharing their stories and uniting through ritual.

Research of the ways by which ritual affects the mind and thus allows the participant to view life in a different perspective is available and could provide ritual methods to aid women in the menopausal phase of life. Initiation rituals for women in the menopausal phase of life have not been researched. This study used the knowledge of the effect of ritual on the mind and the knowledge of the pattern of initiation rituals and mythology to help women enter a new period of their lives with deeper and richer acceptance.

METHODOLOGY

The topics covered in this section are: research questions, population and testing procedure, research instrumentation, description of the ritual weekend, intervention, and analysis. The research questions were:

1. (a) Did the women participating in the initiation ritual experience show a significant increase after a period of 18 days in self-perception attributes (Self-regard and Self-acceptance) as tested by the Personal Orientation Inventory and positive self-esteem attitudes as measured by interpretation of Dimension, Line, Color, and Anatomical Details of the Body Portrait Evaluation?

(b) Were the changes in the intervention and comparison conditions significantly greater than those in a control, non-intervention condition as measured by ANOVA?

Participants

The population in the San Francisco Bay area provided the self-selected sample of 31 women (ages 44 to 56). They were solicited through flyers (Appendix A) and advertisements (Appendix B). The sample consisted of specific women who were interested in ritual, who were able and willing to leave home for a weekend, and who acknowledged that they were in the menopausal transition. They chose the weekend that was the most convenient for them (October 15-16) or (October 29-30). The only condition for placement was the impossibility to make a certain date; however, participants with no

preference needed to be placed in the weekend with the least participants to make the weekends as equal as possible. This resulted in a quasi-experimental design.

If a woman met the age and availability criteria, she was interviewed by telephone. The interview questions (Appendix C and D) solicited information about her medical history, current stressors, drug usage, and experience with altered states. If she had physical disabilities that impeded her mobility in austere surroundings; if she had psychotic episodes; if she used alcohol or marijuana more than occasionally; or, if she used any other mind-altering drugs, she was not included in the study. The women were instructed not to bring any drugs, except for medical reasons, or alcohol to the weekend. Permission for the telephone screening questionnaire was on the consent form (Appendix G), and screening was the method for checking for women for whom the ritual might have been risky.

Procedures

The participants were given three assessments: the Personal Orientation Inventory (POI) (Shostrom, 1974), the Body Portrait Evaluation (BPE) (Castagna, 1994, unpub.), and the evaluation questionnaire (Appendix K) which was administered on Sunday afternoon at the end of the weekend. The evaluation questionnaire was a method to report the personal results of the ritual study.

To protect each participant's anonymity, she received a code number; her tests were identified only by her code

number. Each participant signed a confidentiality/consent agreement (Appendix G) for her protection.

The participants were divided into two groups. One group of volunteers experienced only the ritual weekend. This group was named the ritual condition. The second group of participants was used twice, thus they were named the control and comparison conditions, respectively. The following diagram demonstrates the procedure for the three conditions. In the diagram O stands for the POI and the BPE tests, X stands for the intervention (the ritual weekend), and o stands for the evaluation questionnaire. Time stands for the testing times.

Ritual Condition

<u>Time 1</u>	<u>Time 2</u>
Sat. Oct.15	Thurs. Nov.1
OXo	O

Control Condition (The same women were in the control and comparison conditions)

<u>Time 1</u>	<u>Time 2</u>
Thurs. Oct.11	Sat. Oct.27
O	O This posttest was the pretest for the Comparison Condition.

Comparison Condition

<u>Time 2</u>	<u>Time 3</u>
Sat. Oct. 27	Thurs. Nov. 17
OXo	O

The period of approximately 18 days from pretest to posttest was chosen to allow a short period of time for the participants to integrate the experience. The longer the period of time passing after the intervention, the more likely that other factors, such as divorce, illness, or trips can influence the test results. It was likely to take a few days to a few weeks for the individual to integrate the attitude changes because of the intensity of a weekend intervention. Also, because the effects of the intervention needed to be experienced by the women in their daily life, 18 days was chosen to allow time for the feeling sense of the experiences of the ritual weekend to transpose into attitudes which could be verbalized and observed.

Instruments

The Personal Orientation Inventory (POI)

The POI is comprised of 150 "two-choice comparative value and behavior judgments" (Shostrom, 1974, p. 4). The research participant was asked to choose one statement from a pair of statements that best described her character.

This researcher selected the POI because it tests for components of self-actualization that describes personality traits that women in the menopausal years are likely to be able to change in a positive manner through the process of ritual and sharing in a supportive setting. Because the participants were ages 44 to 56, the women were expected to be more mature than younger women. Other self-esteem type tests appeared to the researcher to be superficial for this

age group of women. The POI tests for attributes that are more transpersonal and self-actualizing, which may typify mature women. Reconciliation of opposites, such as weaknesses and strengths (Self-regard [Sr] and Self-acceptance [Sa]), are encouraged through sharing and ritual. The components relevant to this study are Self-regard (Sr) and Self-acceptance (Sa). Self-regard (Sr) measures self-worth. "A high score measures the ability to like one's self because of one's strength as a person. A low score indicates low self-worth" (Shostrom, 1974, p. 17). Self-Acceptance (Sa) "measures acceptance of one's self in spite of one's weaknesses or deficiencies. A low score indicates an inability to accept one's weaknesses. It is more difficult to achieve self-acceptance than self-regard. Self-actualizing requires both" (Shostrom, 1974, p. 18). Self-Acceptance is interpreted with Self-Regard to gauge one's self-perception. When interpreted together, they measure the acceptance of one's weaknesses and strengths. This acceptance of opposites can be a result of a stronger identity gained through the process of a ritual weekend. The process of sharing life experiences in the supportive setting of the ritual weekend can augment the women's strengths and encourage them to accept their weaknesses.

Reliability

According to the POI manual (Shostrom, 1974, p. 33) "Test-retest reliability coefficients have been obtained for POI scales based on a sample of 48 undergraduate college

students". They were given the POI two times with one week between each test. The results of the reliability coefficients for the subscales are .77 for Self-Acceptance and .71 for Self-Regard (Shostrom, 1974). Also, "Ilardi and May (1968) report coefficients ranging from .32 to .74 which the authors conclude are well within ranges of somewhat comparable test-retest studies with inventories such as MMPI and EPPS" (Shostrom, 1974, p. 33).

Validity

Because the population for the ritual study consisted of normal female adults and the intervention was in a group setting, the following examples of validity were as similar as possible to the population and setting. Shostrom (1974) confirmed the validity of the POI with a study of nominated groups where adults considered highly self-actualizing by practicing clinical psychologists were compared to two other groups. One group was observed to be demonstrating normal adult levels of self-actualization and another group was observed to be non-actualizing. "The means for the self-actualizing group were above the normal adult group means on 11 of the 12 scales and the means for the non-self-actualizing group were below the norm means on all scales" (p. 23). The $\bar{x}$ score level norm mean was 50.

Hong (1993) provided further validation in his study. Hong's study, which was given to 40 Korean adults from several churches in Los Angeles, California, evaluated a course in transpersonal awakening.

Hong (1993) asked: "Does participation in the transpersonal awakening class result in increased integration as measured by the Personal Orientation Inventory (POI)" (p. 108). Twenty participants in a self-selected treatment (training) group and 20 participants in a self-selected control group met for 10 weeks in a church class that was 2 hours in length.

The data from the POI were analyzed by a repeated measure analysis of variance (ANOVA) which compared pretest and posttest POI scores for treatment and control groups. Self-Regard (Sr) scales for interaction of group pretest-posttest (PP) were ($F = 43.97$, $df = 1/38$, $p = .001$), Self-Acceptance (Sa) scales for interaction of group (PP) were ($F = 79.28$, $df = 1/38$, $p = .001$).

There were several limitation factors in Hong's (1993) study. They were that the participants were of Korean descent, which may have led to problems with translation and cultural differences, the study used a small sample of participants, the effects of growing transpersonally versus expectation and setting were not controlled, and there was no time period allotted after the ten weeks of this class to test and evaluate the participants' transpersonal growth.

Hong's (1993) findings relate to this researcher's study because many of the same topics were covered in the ritual weekend. Although the weekend did not have a classroom structure, the teaching, sharing and induction by symbols and ritual incorporated Hong's (1993) topics, which were divinity

and guides, movement, beginner's mind, creative meditation and imagery, self-awareness, bi-focal vision, and transpersonal self. Equivalent topics in the ritual study were goddesses and mythology, dance, trance states, ritual and symbols, writing and sharing, leaders' awareness and support of the participant's inner wisdom, and the connection with the transpersonal self through the ritual process. These topics were elicited through experiential processes, discussion, and education in the ritual weekend study.

The validity of testing women with the POI is affirmed by a pilot study by Long and Yahne (1988) of women in a structured support group tested on the Self-regard subscale of the POI to assess for increase in self-esteem as compared to a control group. Long and Yahne (1988) used a pretest and posttest control group design. Women subjects were randomly assigned to one of three groups: two treatment groups or a wait-list group. The 2 hour treatment groups met for 6 weeks with two leaders and "used a three part approach that consisted of a skills-learning aspect, a professional and peer-counseling aspect, and an aspect built on social support theory" (p. 82). The authors used a "two-sample t test based on 10% trimmed means and standard deviations. The alpha level for the test of significance was set at $P < .05$ " (p. 82). The mean gain score was 1.50 for the treatment group and .06 for the control group.

The menopausal ritual weekend included some of the same aspects as these women's support groups. Regarding women's

support groups, Barbach (1976) (cited in Yahne and Long, 1988) observed,

. . .women's groups were more effective for certain clients because the group process with women peers facilitated open, detailed, and honest discussion, eliminated a sense of isolation, helped women feel less abnormal, provided peer-group support, motivated the women to explore their own uniqueness, and allowed for powerful peer feedback. (p.81)

Several gatherings were included in the ritual weekend for peer group support, discussions, and sharing of experience to address issues surrounding self-esteem and self-worth which, according to Yahne and Long (1988) are most often stated by women as reasons for attending support groups.

There are no studies specifically on the effects of ritual weekend interventions on self-esteem or self-worth. A ritual weekend intervention is usually more intense than weekly groups because of the setting and structure of ritual, and perhaps, the emotional effects and attitude changes become apparent to the individual in the weeks after she reintegrates into her daily life.

Projective Art Tests

The second part of the assessment was an evaluation of self-image and self-esteem through a body portrait painting named the Body Portrait Evaluation (BPE) (Castagna, 1994, unpublished) It was based on two projective testing

instruments: House-Tree-Person (H-T-P) (Warren, 1992) and Draw-A-Person (DAP) (Urban, 1963). This method provided a different way to assess self-concept than the POI. It elicited unconscious attitudes by allowing the subject to project them onto paper in a symbolic manner. The BPE was meant to be a complement to the POI either by supporting or failing to support the findings of the POI.

The validity of projective tests has not been proven, but personality traits can be deduced from creative works. Hammer (1980) looked to famous painters such as Toulouse-Latrec, Botticelli, and Buffet to demonstrate that the "subjects tend to express in their drawings quite unwittingly (and at times unwillingly) their view of themselves as they are, or would like to be. Drawings represent a layer of symbolic speech. . . . Thus psychologists have, ready-made, the raw material from which to forge a clinical tool" (p. 16). Projective art tests are built on the following structures:

- (a) The use of common psychoanalytic and folklore meaning of symbols. . . (b) Clinical experience with the mechanisms of displacement and substitution. . . (c) Unraveling of the symbolization employed by inviting the patient's associations. (d) Empirical evidence. . . (e) The flooding of frank symbolization onto the drawing pages from the unconscious of psychotics. . . (f) The correlation between projective drawings made at intervals during the course of therapy and the clinical

picture at the times the drawing were produced. . . (g)
 Internal consistency. . . (h) . . .interpretative
 framework rests upon experimental studies. . . .
 (Hammer, 1980, pp. 22-23)

Several of these experimental studies were cited by Hammer (1980). They were done by Kotkiv and Goodman (1953), who found that obese women almost always drew larger figures; Cleveland and Fisher (1955), who observed that arthritic patients drew bodies that were more "impermeable" (p. 24) than other groups; and Meyer, Brown, and Levine (1955), who noted that patients with surgery that removed parts of the body all used "excessive shading erasures, tremulous line treatment, or studied avoidance of the area. . . of [the] operation" (p. 24).

The House-Tree-Person (H-T-P)

The H-T-P is a projective drawing test which consists of four parts. First, the subject is asked to draw a person, a house, and a tree on separate pieces of white paper (8" and 1/2" by 11") with a black lead pencil. Next, the subject is interviewed with structured questions for her or his associations to the pictures. Then the subject repeats the drawings with colored crayons, and, finally, is interviewed again (Warren, 1992, p. 13).

The purpose of the H-T-P, according to Warren (1992), is to "reveal an individual's general conflicts and concerns as well as specific aspects of the environment that he or she finds troublesome. In ongoing therapy, projective drawings

can reflect overall changes in an individual's psychological state" (p.2). Warren (1992) also suggests that these projective tests are based on the assumption that the person's inner world could be expressed nonverbally. Unlike the Rorschach test which evokes a reactive process, the H-T-P drawings tap expressive processes. This nonverbal technique is thought to be expressive of primitive, pictorial thought processes. Warren (1992) states that the H-T-P in combination with other tests, such as the MMPI, TAT, or Rorschach, is reliable in assessing personality.

Draw-A-Person (DAP)

This instrument evaluates personality by classifying and categorizing the various parts of a body drawing. The categories are hypothesized descriptions. There are no number classifications. They are "derived from the works of Bender, Buck, Goodenough, Hammer, Jolles, Machover, and other specialists in the field of projective drawings" (Urban, 1963, p. 9).

The procedure is to give each participant an 8 1/2" x 11" piece of white paper and a black lead pencil. The participants are asked to draw a picture of a person; and, if there are any questions, the examiner responds, "That is up to you, you may do as you like" (Urban, 1963, p. 1).

Urban (1963) further explained "The DAP is based on the assumption that an individual will be forced to structure this relatively unstructured situation in accordance with his basic, typical and unique personality dynamics, revealing

essential data about himself through his approach to the task of drawing a person" (p.2). Urban (1993) stated that these tests suggest the subject's current state of mind. They do not predict future conflicts and difficulties.

Body Portrait Evaluation

With some modifications this procedure followed the directions described by Warren (1992) and Urban (1963). The materials were thick, white art paper (24" by 36"), tempera (white, black, yellow, blue, red, purple, brown, green, orange, pink), and paintbrushes. Large paper and paint allowed for more color and texture and a clearer interpretation of unconscious concerns and self-esteem issues than would smaller paper and a lead pencil. McGarr (1994) advised that the process of painting would induce a regressive state and thus allow for unconscious material to surface more easily. There would be freedom for creativity and originality. The large size paper, paints, and directions to draw a body would also provide greater insight into inner conflicts than plain paper and pencil (McGarr, 1994).

The directions were identical to those in the H-T-P manual. The examiner said, "I want you to draw a picture of a person. You may draw any kind of person you like. . . You may take as much time as you need. Just do your best" (Warren, 1992, p. 4).

The participants were asked to describe their painting briefly during the weekend and after the evening posttests at I.T.P.. The researcher randomly coded each portrait (BPE) with a sticky tab for the first assessment, and then again for the second assessment for confidentiality and a more objective assessment by the interpreters. They did not know the test condition and whether it was a pretest or posttest portrait. Each painting was coded by number for anonymity. The portraits for the three conditions were randomly numbered and then coded to the names within each condition. The researcher retained the original list with the number for each participant coded to the portrait and the comments about each portrait.

Each painting was evaluated by two art therapists, Mary White, MA, ATR and Annette McGarr, MA (specialty in art therapy). Both evaluators are graduates of Notre Dame in Belmont and are MFCC interns. They interned at the same site as the researcher two years ago. They used Likert-type (7 point) scales to measure the change between pretests and posttests for each participant. Each scale had four categories (Dimension, Line, Color, and Anatomical Features), which assessed attributes of self-esteem. The researcher was looking for changes in attitudes of self-concept, and self-acceptance.

The two art therapists were trained in the use of the D-A-P and the H-T-P. They used interpretations from the D-A-P and H-T-P manual, and were trained to use the interpretations

with the Likert-type scale immediately before they assessed the portraits by the researcher. They evaluated each pretest body portrait and posttest body portrait and estimated the quality of personality characteristics (self-esteem) by interpreting four categories of art (Dimension, Line, Color, and Anatomical Features). There were brief written explanations of each self-portrait by the participants to assist in the interpretations. The art therapists were instructed to rate each portrait individually in the 4 categories, turn the portrait over into a stack, and to not go back and make any changes in the categories. It was emphasized that the assessment was to be in the context of a complex of activities. The interpreters began by evaluating the category of Dimension in the context of the portrait and with the knowledge of the written comments. The comments were attached to each portrait. Each category of art was interpreted in the context of the total portrait, for example, purple eyes could be considered bizarre or creative depending upon the context of the portrait and the comments of the participant. The global assessment of each quality was scored on a Likert-type scale. One was low; 4 was average; and, 7 was high. The scoring procedure generated four numbers (4 categories) by averaging each category.

The Likert-type scales, assessing the BPE, were added to the interpretation of the POI self-perception scales of Self-regard and Self-acceptance. The POI scales defined the process of being accepting of one's strengths and weaknesses,

which is considered to be a partial definition of self-actualization. The BPE defined attributes of self-esteem.

They were given the following explanation of the Likert-type scale and it's relationship to self-esteem to use with the form (Appendix E). There are four categories of Likert-type scales (Wiley, 1984) for the assessment of the portraits. They are Dimension, Line, Color, and Anatomical Detail (Warren, 1992). A scale of 7 (high) to 1 (low) measures aspects of the participants' self-esteem on the Likert-type scale. The category of Dimension was interpreted by the art therapists by addressing the proportion or ratio between negative and positive space; the placement and symmetry of the figure on the page (low, high, central, upper left corner); and the size of the figure (unusually large or small). The aspects of self-esteem as interpreted by the category of Dimension in the self-portrait were the following:

- 7 Extremely high assessment of physical adequacy, security, self-satisfaction, and flexibility
- 6 Very high
- 5 High
- 4 Average
- 3 Low
- 2 Very low
- 1 Extremely low

The category of Line was measured by the quality of line and stroke. Assessment of quality was through clarity

(defined, weak, muddled, muddy) and shading (sketchy, excessive). The feelings of self-concept measured by the Likert-type scale were joy, security, confidence, and assertiveness.

The category of Color was measured by the conformity and correspondence to the body features (bizarre or creative), purity of color or mixed color, lack of color or excessive use of color, The feelings of self-concept measured by the Likert-type scale were self-acceptance, well-being, spontaneity, and creativity.

The category of Anatomical Details were measured by the inclusion, omission or distortion of head features, neck features, body trunk, legs, hands and feet. The feelings of self-concept measured by the Likert scale were communication skills, sexual adequacy, acceptance of body and sex drives, effective personality defenses, adequacy, autonomy, creativity, and ambition (Warren, 1992) (McGarr, personal communication, Jan., 1994 & White, personal communication, Jan., 1994).

The Evaluation Questionnaire

The evaluation questionnaire was compiled from Beck and Metrick (1990), and Ruumet (personal conversation, Oct., 1994), and the researcher's experiences facilitating group therapy. The categories, themes and self-esteem changes are included in the Discussion.

The Ritual Weekend

Each weekend began on Saturday at 10 a.m. and ended on Sunday at 4:30 p.m.. The weekend was held at the Hidden Villa Hostel in Los Altos Hills (Chung, Grate, & Maurin, 1993). There was one leader, one assistant leader, two cooks, and two test administrators. None of the above helpers were participants. One participant in the ritual condition helped the cooks because she was the cook for the next ritual weekend.

Saturday

Preparation

The facilities (Appendix N) were set up from 9:30a.m. to 10:00a.m.. The kitchen was stocked, and coffee, teas, and snacks were placed in the dining room. The testing room (hut) was set up for the POI tests with paper and pencils and for the BPE self-portraits with paper, tempera and paintbrushes. The hut was stocked with other art materials (pastels and clay) so that the women would be able to come there at any time during the weekend for art expression. The hut was also a place for personal time with the leader if needed.

Invocation of Presence

During the testing in the hut, there was a general clean up and adornment of the meeting room to create an ambiance of comfort, beauty, and nurturance. This act of purification was to clean the air and the space and thus physically and

symbolically claim the space for a new endeavor. The leader invoked the presence of the maiden, mother, and crone triple goddess in the form of Persephone, Demeter, and Hekate to create a sacred space and set the tone for the weekend. This procedure in the main meeting room and the hut changed the identity of the rooms (Beck & Metrick, 1990). The facility was no longer a hostel; it was a sacred area for the weekend workshop.

To further evoke the feminine forces, the symbols representing Persephone, Demeter, and Hekate in the form of three small round, white candles were placed in the top rounds of a turban squash on a simple altar in the middle of the main meeting room floor. Persephone was present through flowers (Baby's Breath) representing spring, innocence and new life; and seeds (turban squash) and pomegranates represented the womb, fertility, darkness, menstruation, and loss of innocence and possibility. The colors representing Persephone were white, green, and red symbolizing innocence, menstruation, fertility, and new growth.

The symbols of Demeter were fruit which represents the mature woman; grains and snakes represented the cycle of life, death, and transformation; and baskets with hidden sacred objects represented the holding and guarding of the mystery of life. The colors were warm and ripe: yellow, orange, brown, purple, and red.

The symbols of Hekate evoked the wisdom of the crone. The moon represented cycles and renewal; herbs represented

healing and transformation; fire and light represented illumination and life force; water represented purification, nurturance, and fluidity; stones represented the ancestors; and, shells represented the spiral journey to the center of the soul. All symbols were used either in the room or in the evening rebirth ritual.

Arrival

When the women arrived at 10a.m., they were directed to the main meeting room and greeted, given name tags, a schedule (Appendix M), a map of the buildings and grounds (Appendix N), and directions to the hut for the pretest. The women then delivered their luggage and sleeping bags to the bunk house of their choice and proceeded to the hut.

Testing

Testing occurred between 10a.m. and 11.30a.m.. Two women, instructed beforehand, administered the tests. The administrators were not participants in the study. They were selected from the weekend helpers. The BPE was first so that the results were not contaminated by the experience of having taken the POI beforehand. Silence was requested; however, the women did not follow this direction. The tests took approximately 1 hour. The participants were told the time limit.

Morning meeting

The participants met in the main room after they finished their testing. Since the participants finished the tests at various times, there was tea, coffee, and snacks in

the main room. Leaders were there to answer any questions about logistics and scheduling.

At 11:30a.m. the women assembled in the main meeting room. The pillows and couches were arranged in a circle, and the song, Ancient Mother, (Gass, 1993) was quietly playing. After the music was turned off, the leader introduced herself and the assistants and welcomed the women. Then everyone joined hands for a few minutes to evoke a sense of togetherness and acknowledge the presence of the feminine (Persephone, Demeter, and Hekate). The leader then talked briefly about the logistics of the weekend. At this time, each participant introduced herself. The women were encouraged to recount where they were in their life journey. The women were asked to consider sharing the physical, emotional, and/or spiritual aspects of their individual journey (Downing, 1993).

Lunch was at 1:00p.m.. After lunch the introductions were completed, and the leader then recounted the myth of Demeter and Persephone and introduced the feminine symbols inspired by this myth. A paper with contemplation for the afternoon and evening ritual was then given to the participants (Appendix F) (Downing, 1993).

Afternoon contemplation.

After the introductions were complete, around 3:30p.m., there was free time to wander outside in nature and to answer the questions on the contemplation sheet. The intent was to reconnect with nature, to be alone to access one's individual

wisdom and intuition, or to bond with other women. Art materials were available in the hut.

The women reconvened at 6:00p.m.. There was time for sharing any thoughts or feelings from the afternoon break. The relationship of the parts of the ritual to the Demeter/Persephone myth, the logistics of the ritual, and ways to prepare for ritual were explained. Such preparation might be to have some quiet time, to cleanse, to wear special symbolic cosmetics or jewelry, and/or to quiet themselves in order to enter sacred space. The evening session concluded with the women holding hands briefly.

Evening

Dinner was at 6:45p.m.. After dinner the participants repaired to their rooms to don white clothes and prepare for the ritual. Participants met at the hut at 8:30p.m.. Women could congregate beforehand if they wished.

Meanwhile, the leaders prepared the ritual space in the meeting room. Participants were asked to remain at the hut until they were summoned by the leader, who represented the goddess Hekate.

The Rebirth Ritual.

The basic outline followed Van Gennep's (1960) rites of passage: separation, liminality, and aggregation. The basic outline was formulated according to Beck and Metrick (1990).

Preparation

The main meeting room was cleared, and a new rectangular altar was set up in the middle of the room. A cloth and

symbols evoking the cycles of endings and beginnings covered the altar. A new altar with the turban squash at the center was prepared. It was a low rectangular table, covered with a wine colored cloth and a black shawl. Wheat, pumpkins, gourds, apples, pomegranates, and pods represented the full, ripe mature woman who is connected to earth and its bounty. Flowers, which were interspersed between the fruits, represented Persephone. The flowers and the fruits were placed together to represent the combining of the maiden and the mature woman within each participant. Unlit candles were placed among the fruits. At the foot of the altar were baskets of cookies and breads which were in the shapes of the vulva and the womb. Hekate's colors were black and white to represent the integration of the opposites into wisdom. Lighted, red votive candles (restaurant votives) placed on the altar by the participants during the ritual represented menstrual blood and connected Persephone and Demeter as one entity.

The symbols brought together the tension of opposites appropriate to women in this life transition. These opposites were: birth and death, mother and daughter, loss and gain, sorrow and joy, youth and elder, spirit and matter, and sexuality and asceticism. These symbols were not explained to the participants beforehand because the purpose was to affect the mind at the unconscious level.

Before the participants were summoned, the leaders gathered to invoke the presence of the goddesses. The consecration of the ritual to the goddesses was performed.

Separation

The women assembled at the hut to separate from ordinary space and time and enter the ritual space. Each participant was given an offering--a lighted white candle in a red glass votive--to carry into the ritual. There was a helper in the hut to assist in setting up the candles, lining up the participants, and sending them out of the hut in an orderly manner.

As they left the hut, they were greeted by an assistant who anointed them with scented oil on their forehead and throat and asked, "Are you ready to enter sacred space"? Oil was used to induce a feeling of an ancient ritual and separation from ordinary life. The leader, dressed in black representing Hekate, then summoned the participants to follow her in a snake-like procession descending to the main meeting room. As the women were slowly descending, music, Shamanic Dream (Hagen, 1989) was playing in the main room. Hekate carried a white votive candle and a rattle, and assistants, beating a drum and a tambourine, were at the end of the procession.

Liminality

As the women entered the main room, they were led to the slow heart beat of Shamanic Dream (Hagen, 1989) around the altar clockwise three times. The purpose of the repetitive

movement and music was to induce a trance state. The room was dark except for their red votive candles, and the central candles in the squash. A helper was positioned outside the ritual circle to monitor for problems which could arise during the ritual. When all the participants were in the room, the door was shut; the room was sealed symbolically for the ritual. Participants were encouraged to stay in the room so as not to break the circle time of the ritual.

The leader gave an invocation honoring the four elements as the matrix of life within which everything takes place from ordinary time to sacred time. The leader requested the participants to remain in silence until broken by one of the leaders and to follow the leader's actions. There was no talking during the ritual because talking induces a rational, linear state of mind.

When the energy was raised, the participants offered their votives to the altar. As they offered their votives to the altar, they placed a symbol from nature or their afternoon contemplation paper representing their sacrifice or offering in baskets. This offering represented the death or journey to the underworld. The room was semi dark. The participants followed the leader and each, in turn, ate a pomegranate seed as a symbol of induction into the dark womb/underworld of feminine regeneration.

To access the journey of Demeter and Persephone in a kinesthetic sense, the next part of the ritual consisted of dancing. Dancing to music, Luna (Roth, 1994), and Distant

Drums Approach (Uyttebroek, 1991) was done in the semi dark room around the altar. Scarves representing the soft formless feminine were available for the dancers. After the ritual dancing, the women reformed a circle. Helpers lit all the candles representing the return from the underworld.

Aggregation

As the ritual ended, the trance state was lifted by the reintroduction of the cognitive state of mind. The participants formed a standing circle. Each woman came forth in her turn and stated her boon or blessing from the contemplation sheet (Appendix F) (Downing, 1993) in front of Hekate. After Hekate blessed her verbally and with a wrapped gift (necklace with a circular agate), she was honored for wherever she is in her journey by the group's calling her name three times to a drum beat. After she was honored, she returned to her place in the circle. All opened their gifts together. The leader then began the giving of the gifts by turning to the woman on her left and saying a wish to her as she placed the necklace around her neck. Each woman in turn then voiced a wish and placed the necklace on the woman to her left.

The end of the ritual consisted of the leaders and the women celebrating by feeding each other breads and cookies shaped like vulvas and moons. The breads and cakes were placed at the foot of the altar. Joyful, energetic music, Set Free (Demby, 1989), was played to assist the participants back into non-altered space. The women remained in the room

and talked, sang songs, and/or played. The altar was cleared before breakfast.

Sunday

Breakfast was at 8:00a.m.. The morning session convened at 9:00a.m.. The simple altar contained symbols of the harvest and healing (turban squash with white candles on a purple silk fabric) and focused again on the three goddesses. As the women assembled Songs for the Inner Child (Noll, 1992) played in the background. Everyone was encouraged to share feelings and thoughts. At this time they also shared their body portraits from the BPE and briefly interpreted them for the group. By so doing, participants integrated their experiences and processed residual feelings.

Afternoon

Lunch was at noon. Afterwards there was free time for hiking, art, journal writing, resting, packing, and cleaning.

The group reconvened at 2:30p.m.. After time for networking, the participants were asked to write their experiences. The questionnaire (Appendix K), which was collected by the leaders, inquired what participants gained and/or did not gain from the weekend experience. The weekend ended at 4:00p.m..

RESULTS

Introduction

This chapter includes demographic characteristics of the participants and the results of the analysis of data from the Personal Orientation Inventory (POI) and the Body Portrait Evaluation (BPE).

The volunteers were divided into two groups. One group of volunteers experienced only the ritual weekend. This group was named the ritual condition. The ritual condition pretests (POI and BPE) were on the Saturday morning directly before the ritual weekend intervention and their posttests (POI and BPE) were 18 days later.

The second group of volunteers participated in two phases, thus they were named the control and comparison conditions, respectively. The second group (control condition) completed pretests (POI and BPE), and 18 days later on the Saturday directly before the weekend intervention, they completed posttests (POI and BPE). On this same Saturday of the ritual weekend intervention this second group of volunteers then became a comparison condition. Their posttests (control condition) were used again as pretests (comparison condition) for the second phase of their participation. The volunteers (comparison condition) then experienced a ritual weekend and 18 days later posttests (POI and BPE). Both the ritual and comparison conditions can be considered treatment conditions.

In the diagram O stands for the POI and the BPE tests, X stands for the intervention (the ritual weekend), and o stands for the evaluation questionnaire. Time stands for the testing times.

Ritual Condition

Time 1

Sat. Oct.15

OXo

Time 2

Thurs. Nov.1

O

Control Condition

(The same women were in the control and comparison conditions.)

Time 1

Thurs. Oct.11

O

Time 2

Sat. Oct.27

O (This posttest was the pretest for the comparison condition.)

Comparison Condition

Time 2

Sat. Oct. 27

OXo

Time 3

Thurs. Nov. 17

O

To facilitate intimacy, the study was limited to approximately 15 participants in each weekend. More than 15 women were accepted into the study to allow for attrition. A sample of 18 women was scheduled to participate in the weekend ritual (ritual condition) of October 15-16, 1994. Two women withdrew due to illness; consequently, 16 women participated in the weekend. After the ritual weekend, two women were eliminated from the sample because they did not

complete the posttest. The final sample of participants in the ritual weekend condition consisted of 14 women.

The control and comparison sample originally consisted of 19 women; they were scheduled to meet during the weekend of October 29-30, 1994. One woman withdrew due to illness, and one woman was unable to take the posttest. Consequently, although 18 women participated in the weekend, only 17 scores were available for the analysis.

In total, there were 31 Caucasian, middle class women ranging in age from 44 to 56 in the study/sample: the mean age of the women was 49. Almost all of the women were in professional occupations and several had graduate degrees. Thirteen women were married, 12 were divorced, two were widowed, three were single, and one woman declined to answer. Their demographic characteristics including age, marital status, education, profession, and religious preference are presented in Table 1.

Table 1

Demographic Distribution of Participants - Directly quoted

<u>Par*</u>	<u>Age</u>	<u>St*</u>	<u>Ed*</u>	<u>Profession/Skill</u>	<u>Religious Preference</u>
<u>Group 1 - Ritual Condition</u>					
1.	49	D	16	Process Engineer Manager.	Roman Catholic
2.	46		14	Healer	None
3.	55	M	18	Spiritual Director	Roman Catholic
4.	55	M	18	Mentor Teacher	None
5.	50	M	15	Marketing	Roman Catholic
6.	45	D	16	Lab Technician	None
7.	48	M	14	Homemaker	Unity
8.	51	D	16	Insurance Underwriter	Christian
9.	50	W	18	Training Manager.	None
10	45	D	18	MFCC Intern	Spirituality
11.	48	S	9	Administrative Assistant	None
12.	48	D	18	None reported	Metaphysical
13.	50	D	16	Manager Market Research	Wicca
14.	45	D	18	Psychotherapist	Unity
<u>Group 2 - Control and Comparison Conditions</u>					
1	56	M	14	Psychic	Science of Mind
2	46	M	16	Social Services	None
3.	54	D	20+	Education	None
4.	53	S		Hotel Manager	Roman Catholic
5.	52	D	12	Office Manager	Metaphysical
6.	50	W	18	Administrator	Unity
7.	46	M	16	Massage Therapist	BuddhistGoddess
8	51	D	18	Gerontologist/Student	Roman Catholic
9.	47	D	18	Piano Teacher	None
10.	48	M	20	Psychotherapist	None
11.	52	M	21	Psychotherapist	Roman Catholic
12.	45	D	18	Psychic Healer	None
13.	44	M	14	Sales - Medical	Universal
14.	45	M	17+	Systems Analyst	Protestant
15.	52	M	16	Occupational Therapist	Spiritual
16	49	M	16	Office Manager/Owner	Spiritual
17.	46	S	16+	Hypnotherapist	None

Par* = Participants

St* = Status (Married, Single, Divorced)

Ed* = Total years of education

Listed below are the hypotheses of the study.

Hypothesis 1. The initiation ritual participants (ritual condition and comparison condition) will show significantly greater gains in self-actualization attributes than a non-participating group (control condition), as tested by the Self-regard (Sr) and Self-acceptance (Sa) scales of the POI

Hypothesis 2. The initiation ritual participants (ritual condition and comparison condition) will show significantly greater gains in positive self-esteem attitudes when compared to a non-participating group (control condition) as measured by the interpretation of Dimension, Line, Color, and Anatomical Details of the Body Portrait Evaluation.

Analysis of Hypothesis 1

Research Question 1: Were the pretest to posttest changes in self-actualization tendency (as measured by the Personal Orientation Inventory subscales of Self-regard and Self-acceptance) different for the ritual, control, and comparison conditions?

Repeated-measures analyses of variance (ANOVA) using the software, Statistical Package for the Social Science (SPSS) for Windows (Norusis, 1993), were computed. The three conditions (ritual, control, and comparison) pretest and posttest scores of the POI were compared. The most relevant ANOVA result for this research question was the Conditions x Testing Time interaction effect. A significant Conditions x

Testing Time interaction effect would indicate that the degree of change from pretest to posttest scoring periods differed for the three conditions (i.e., the change lines for the three conditions had different, non-parallel slopes).

Self-regard (Sr)

The first subscale, Self-regard (Sr), measures the capacity of the participants to accept their strengths and abilities. A high score demonstrates that the participants compare well with self-actualizing people. A low score indicates feelings of low self-worth.

Table 2 presents the Self-regard means and standard deviations for the three conditions at the two testing times. Figure 1 presents these same scoring patterns graphically. The mean scores for all conditions (ritual, control and comparison) increased from the pretest to the posttest.

Table 2

Means and Standard Deviations for the POI Self-regard Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest, Posttest)

Pretest Scores	n = 48	Mean	Standard Deviation
Ritual Condition		12.93	3.56
Control Condition		13.88	1.58
Comparison Condition		14.38	1.59
Posttest	n = 48	Mean	Standard Deviation
Ritual Condition		13.43	2.87
Control Condition		14.41	1.54
Comparison Condition		14.62	1.59

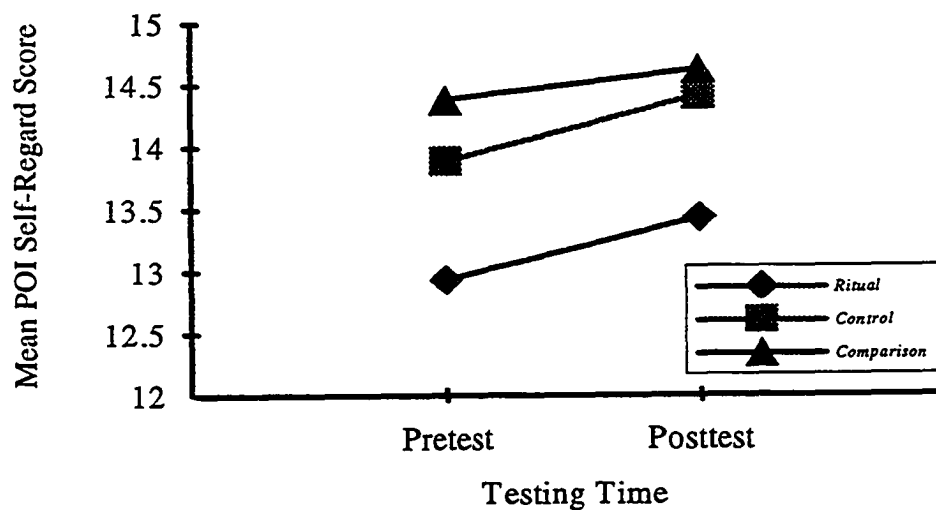


Figure 1. POI Self-regard pretest and posttest scores for the ritual, control and comparison conditions.

A repeated-measures ANOVA (see Table 3 for Summary Table) indicated a significant within-subject effect (of testing time); however, the Conditions effect and the Conditions x Testing Time interaction effect were not significant ($F=0.25, p=.782$).

Table 3

Summary of Table for Repeated Measures ANOVA with One Between-Subjects Factor (Ritual, Control, Comparison Condition) and One Within-Subjects Factor (Pretest, Posttest).

Source	df	SS	MS	F	p
Between subjects					
Conditions	2	28.66	14.33	1.65	.203
Ss w/in conditions	45	389.83	8.66		
Within subject					
Testing Time	1	4.50	4.50	5.13	.028*
Times x Conditions	2	0.43	0.22	0.25	.782
Times x Ss w/in con	45	39.47	0.88		

* $p < .05$

Self-acceptance (Sa)

The second subscale, Self-acceptance (Sa), measures the capacity of the participants to accept their weaknesses, failures, and inadequacies. According to Shostrom (1974) this is more difficult than the acceptance of strengths (Self-regard Sr); however, it is a necessary trait for a self-actualizing person. A high score indicates feelings

similar to those of self-actualizing people, and a low score indicates feelings of low self-worth.

Table 4 presents the Self-acceptance means and standard deviations for the three conditions at the two testing times. Figure 2 presents the same scoring patterns graphically. The mean scores for the ritual, control, and comparison conditions increased from the pretest to the posttest.

Table 4

Means and Standard Deviations for the POI Self-acceptance Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest-Posttest).

Pretest Scores	n = 48	<u>Mean</u>	<u>Standard Deviation</u>
Ritual Condition		14.64	3.61
Control Condition		16.94	3.45
Comparison Condition		17.94	3.61
Posttest	n = 48	<u>Mean</u>	<u>Standard Deviation</u>
Ritual Condition		15.93	4.46
Control Condition		18.00	3.50
Comparison Condition		19.25	2.57

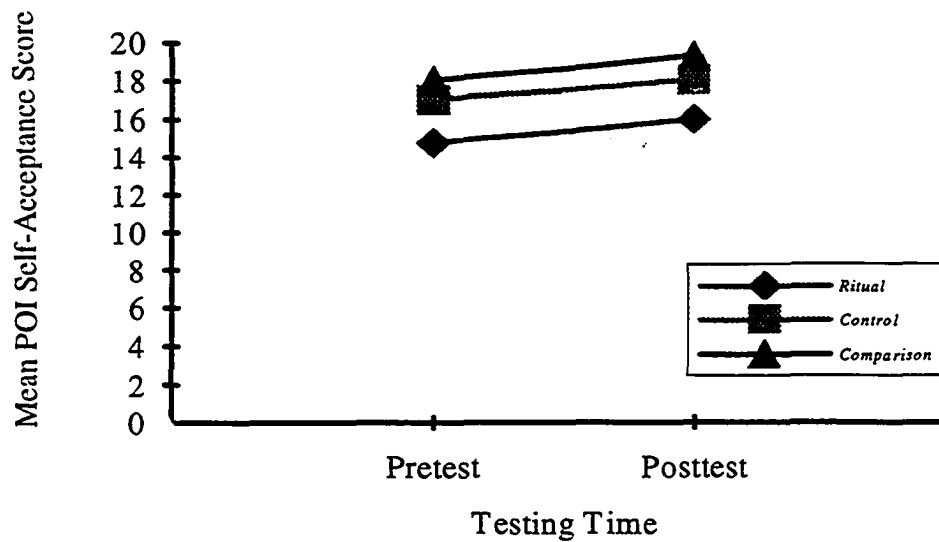


Figure 2. POI Self-acceptance pretest and posttest scores for the ritual, control and comparison conditions.

A repeated-measures ANOVA (see Table 5 for Summary Table) indicated a significant within-subject effect (of testing time) and between-subject effect (of the Conditions); however, the Conditions x Testing Time interaction effect was not significant ($F=.09, p=.910$).

Table 5

Summary of Table for Repeated Measures ANOVA with One Between-Subjects Factor (Ritual, Control, Comparison Condition) and One Within-Subjects Factor (Pretest-Posttest).

Source	df	SS	MS	F	p
Between subjects					
Conditions	2	169.17	84.58	3.83	.029*
Ss w/in conditions	45	992.82	22.06		
Within subject	1	34.16	34.16	12.69	.001*
Times x Conditions	2	0.51	0.25	0.09	.910
Times x Ss w/in con	45	121.15	2.69		

*p<.05

Analysis of Hypothesis 2

Research Question 2: Were the pretest to posttest changes in self-esteem indicators (as measured by the interpretation of Dimension, Line, Color, and Anatomical Details of the Body Portrait Evaluation on a Likert scale) different for the ritual, control and comparison conditions?

Repeated-measures analyses of variance (ANOVA) using the SPSS software for Windows (Norusis, 1993) were computed. The three conditions (ritual, control, and comparison) pretest and posttest scores of the BPE were compared. The most relevant ANOVA result for this research question was the conditions x testing time interaction effect. A significant conditions x testing time interaction effect would indicate that the degree of change from pretest to posttest scoring

periods differed for the three conditions (i.e., the change lines for the three conditions had different, non-parallel slopes). None of the observed BPE changes on the Likert scale approached significance.

Two judges interpreted each aspect (Dimension, Line, Color and Anatomical Details) on a 7 point Likert scale. Using a suggested non-parametric assessment of inter-judge agreement (Lawlis & Lu, 1972), significant agreement was found for the Dimension, Line, Color and Anatomical aspects of the BPE (see Table 6).

Table 6

Non-parametric Assessment of Agreement of the Two Judges on the Four BPE Aspect Ratings.

n = 96	Number of Agreements Within	Test Statistic
Dimension	67	38.35
Line	70	46.54
Color	64	30.97
Anatomical Details	59	20.46

Dimension

The first category was Dimension. A high score was thought to demonstrate high self-esteem in the areas of physical adequacy, security, self-satisfaction, and flexibility. A low score was thought to indicate feelings of low self-esteem in these areas.

Table 7 presents the Dimension means and standard deviations for the three conditions at the two testing times. Figure 3 presents these same scoring patterns graphically. The mean scores for two conditions (control and comparison)

increased from the pretest to the posttest. The mean score for the ritual condition decreased from pretest to posttest.

Table 7

Means and Standard Deviations for the BPE Dimension Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest, Posttest)

Pretest Scores	n = 48	Mean	Standard Deviation
Ritual Condition		3.86	0.82
Control Condition		3.88	0.89
Comparison Condition		4.13	0.72
Posttest	n = 48	Mean	Standard Deviation
Ritual Condition		3.75	0.98
Control Condition		4.03	0.80
Comparison Condition		4.28	0.88

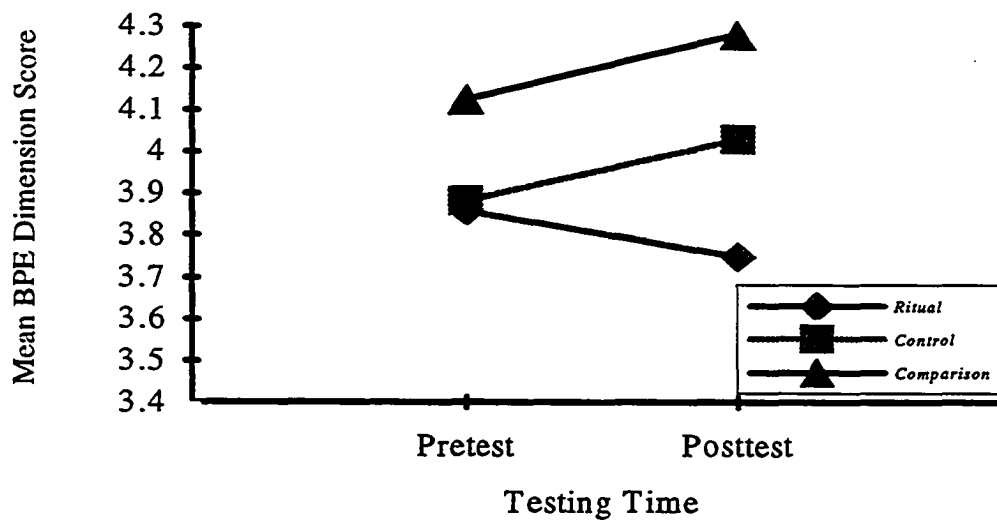


Figure 3. BPE Dimension pretest and posttest scores for the ritual, control and comparison conditions.

A repeated-measures ANOVA (see Table 8 for Summary Table) indicated that the Conditions x Testing Time interaction effect was not significant ($F=.027, p=.762$).

Table 8

Summary of Table for Repeated Measures ANOVA with One Between-Subjects Factor (Ritual, Control, Comparison Condition) and One Within-Subjects Factor (Pretest-Posttest).

Source	df	SS	MS	F	p
Between subjects					
Conditions	2	2.84	1.42	1.56	.221
Ss w/in conditions	45	40.91	0.91		
Within subject					
Testing Times	1	0.09	0.09	0.16	.692
Times X Conditions	2	0.32	0.66	0.27	.762
Times x Ss w/in con	45	26.43	0.59		

Line

The second category was Line. A high score was thought to indicate high self-esteem in the areas of joy, security, confidence, and assertiveness. A low score was thought to indicate low self-esteem in these areas.

Table 9 presents the Line means and standard deviations for the three conditions at the two testing times. Figure 4 presents these same scoring patterns graphically. The mean scores for two conditions (control and ritual) increased from the pretest to the posttest. The mean score for the comparison condition decreased from pretest to posttest.

Table 9

Means and Standard Deviations for the BPE Line Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest, Posttest)

Pretest Scores	n = 48	Mean	Standard Deviation
Ritual Condition		3.79	0.85
Control Condition		3.74	0.77
Comparison Condition		4.22	0.60
Posttest	n = 48	Mean	Standard Deviation
Ritual Condition		3.82	0.97
Control Condition		4.15	0.66
Comparison Condition		4.13	0.76

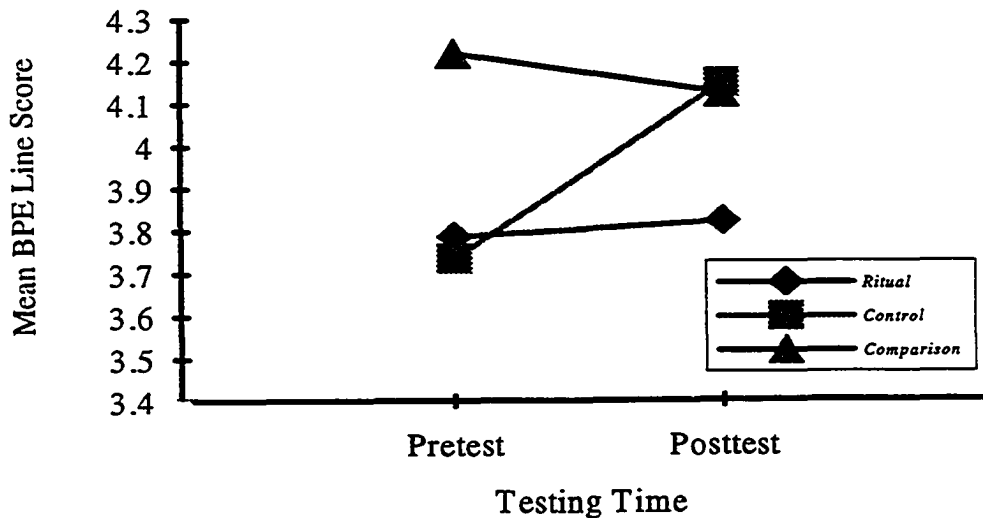


Figure 4. BPE Line pretest and posttest scores for the ritual, control and comparison conditions.

A repeated-measures ANOVA (see Table 10 for Summary Table) indicated that the Conditions, Testing Time, and Conditions x Testing Time interaction ($F=1.00, p=.376$) effects were all nonsignificant.

Table 10

Summary of Table for Repeated Measures ANOVA with One Between-Subjects Factor (Ritual, Control, Comparison Condition) and One Within-Subjects Factor (Pretest-Posttest)

Source	df	SS	MS	F	p
Between subjects					
Conditions	2	2.38	1.19	1.56	.221
Ss w/in conditions	45	34.29	0.76		
Within subject					
Testing Times	1	0.24	0.24	0.52	.476
Times x Conditions	2	0.94	0.47	1.00	.376
Times x Ss w/in con	45	21.12	0.47		

Color

The third category was Color. A high score was thought to indicate high self-esteem in the areas of self-acceptance, well-being, spontaneity, creativity, and an absence of depression. A low score was thought to indicate low self-esteem in these areas and feelings of depression.

Table 11 presents the Color means and standard deviations for the three conditions at the two testing times. Figure 5 presents these same scoring patterns graphically. The mean scores for two conditions (control and comparison)

increased from the pretest to the posttest. The mean score for the ritual condition decreased from pretest to posttest Table 11

Means and Standard Deviations for the BPE Color Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest-Posttest)

Pretest Scores	n = 48	Mean	Standard Deviation
Ritual Condition		3.71	1.01
Control Condition		3.71	0.79
Comparison Condition		4.00	0.75
Posttest	n = 48	Mean	Standard Deviation
Ritual Condition		3.64	0.91
Control Condition		3.91	0.81
Comparison Condition		4.19	0.85

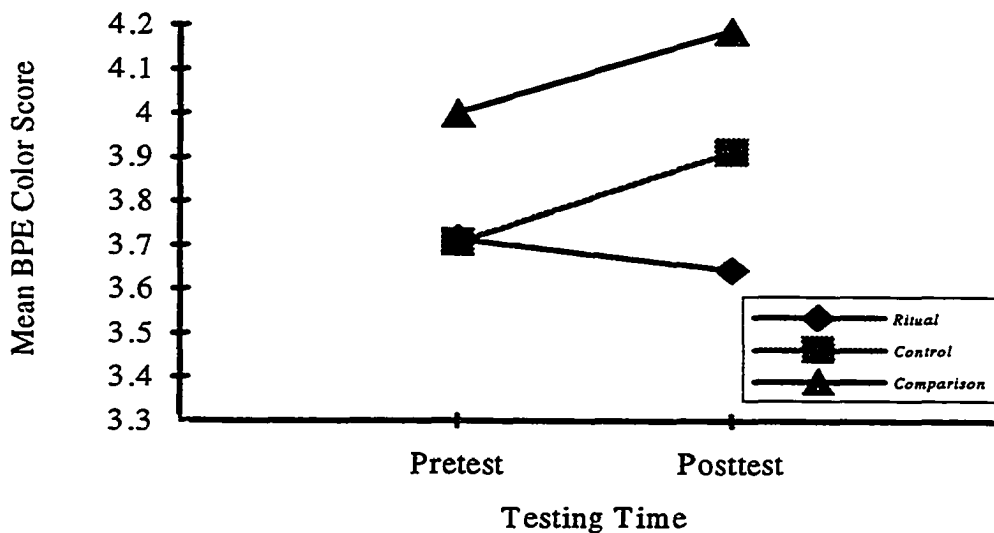


Figure 5. BPE Color pretest and posttest scores for the ritual, control and comparison conditions.

A repeated measures ANOVA (see Table 12 for Summary Table) indicated that the Conditions, Testing time, and Conditions x Testing Time interaction ($F=0.27, p=.763$) effect were all nonsignificant.

Table 12

Summary of Table for Repeated Measures ANOVA with One Between-Subjects Factor (Ritual, Control, Comparison Condition) and One Within-Subjects Factor (Pretest-Posttest).

Between subjects

Conditions	2	3.08	1.54	2.02	.145
$\$s$ w/in conditions	45	34.33	0.76		

Within subject

Testing Times	1	0.30	0.30	0.42	.518
Times x Conditions	2	0.39	0.19	0.27	.763
Times x $\$s$ w/in con	45	31.99	0.71		

Anatomical Details

The fourth category was Anatomical Details. A high score was thought to indicate high self-esteem in the areas of communication skills, sexual adequacy, body image, and autonomy. A low score was thought to indicate low self-esteem in these areas.

Table 13 presents the Anatomical Details means and standard deviations for the three conditions at the two testing times. Figure 6 presents these same scoring patterns graphically. The mean scores for two conditions (ritual and comparison) increased from the pretest to the posttest. The

mean score for the control condition decreased from pretest to posttest.

Table 13

Means and Standard Deviations for the POI Anatomical Details Scores of Participants in Three Conditions (Ritual, Control, Comparison) of Two Testing Times (Pretest-Posttest).

Pretest Scores	n = 48	Mean	Standard Deviation
Ritual Condition		2.89	0.79
Control Condition		3.09	0.99
Comparison Condition		3.06	0.83
Posttest	n = 48	Mean	Standard Deviation
Ritual Condition		3.39	1.00
Control Condition		3.00	0.85
Comparison Condition		3.16	0.85

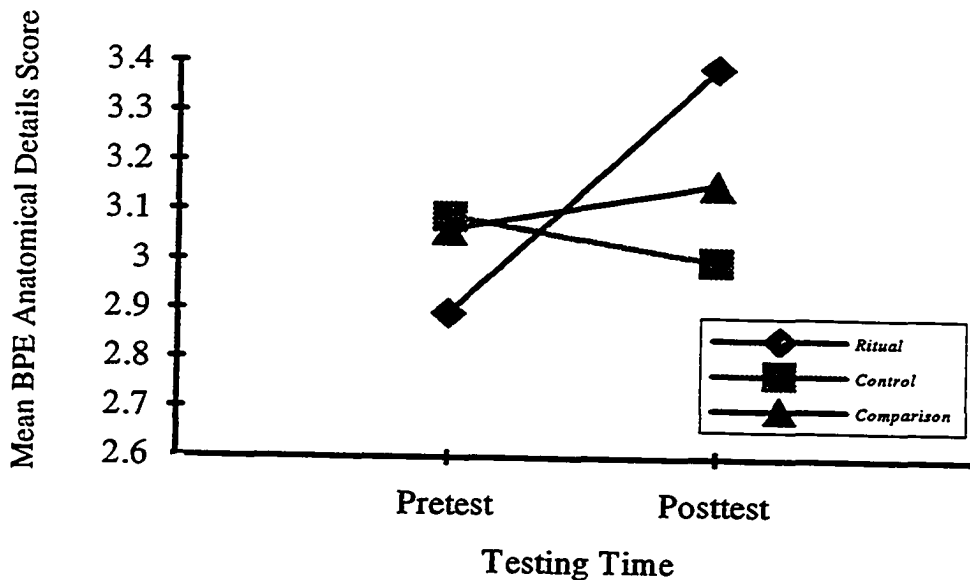


Figure 6. BPE Anatomical details pretest and posttest scores for the ritual, control and comparison conditions.

A repeated-measures ANOVA (see Table 14 for Summary Table) indicated that the Conditions, Testing Time, and Conditions x Testing Time interaction ($F=1.60, p=0.21$) effects were all nonsignificant.

Table 14

Summary of Table for Repeated Measures ANOVA with One Between-subjects Factor (Ritual, Control Comparison Condition) and One Within-Subjects Factor (Pretest, Posttest).

Source	df	SS	MS	F	p
Between subjects					
Conditions	2	0.54	0.27	0.23	0.79
Ss w/in conditions	45	51.89	1.15		
Within subject					
Testing Times	1	0.61	0.61	1.32	0.25
Times x Conditions	2	1.49	0.75	1.60	0.21
Times x Ss w/in con	45	20.94	0.47		

Summary

The Likert scale of the BPE and the Personal Orientation Inventory (POI), which measured self-esteem gains of women in the menopausal transition from pretests to posttests, did not indicate significantly greater change on the Likert scales of Dimension, Line, Color and Anatomical Details or the POI subscales of Self-regard and Self-acceptance for the ritual or comparison condition than for those of the control condition. Interjudger reliability was below significance. The results of the ANOVA showed that the ritual weekend did

not significantly affect the participants' scores on the subscales Self-regard and Self-acceptance or the Likert scale measures for the portraits in the analysis of the Conditions x Testing Time interaction effects.

The women also completed evaluation questionnaires assessing their weekend ritual experience and their perceptions and forecasts of personal change. The questionnaires were initially included to supplement the results of the POI and BPE quantitative assessments. Although the quantitative assessments of the POI and the BPE did not result in significant gains from the testing conditions, the evaluation questionnaires reported the positive value of ritual. The data from the questionnaires will be discussed and interpreted in the Discussion.

DISCUSSION

Purpose and Objective

The intent of this study was twofold: (a) to provide women in the menopausal transition an initiation ritual that would enable them to reconcile life/death, and fertility/barrenness issues of menopause; and (b) to heighten self-esteem and strengthen self-concept through the experience of a ritual weekend and connection with other women in the same phase of life.

The objective of the quantitative analysis was to explore whether the ritual weekend process increased self-actualization attributes and self-esteem attitudes as measured by the Personal Orientation Inventory (POI) and the Body Portrait Evaluation (BPE).

An evaluation questionnaire (Appendix K) surveyed the women's ritual weekend experience. The categories and themes that were derived from the questionnaire data are discussed later in this chapter.

Discussion of Research Question 1

For Research Question 1, measurements of pretests and posttests of Self-regard and Self-acceptance (POI) attributes were assessed by ANOVA for the ritual, comparison, and control conditions.

There were no significant findings from the quantitative analysis of the POI which supported the hypothesis that the participants (ritual and comparison conditions) receiving the ritual weekend experience would show greater gains in self-

actualization attributes of Self-regard and Self-acceptance than non-participants (control condition).

It was predicted that if the ritual experience yielded increases in attributes of self-esteem, identity, and/or self-concept, the researcher could quantify these results. The researcher sought an instrument to use in evaluating these attributes. The POI seemed to be the most appropriate for mature women because it measured self-concept within the context of self-actualization. Other self-esteem assessments that the researcher considered appeared too simplistic and not appropriate for mature women.

Since both Shostrom's (1974) norm group studies (792 female entering college freshman) and the ritual study included female participants, the results can be compared to show how the ANOVA results may have been skewed (ceiling effect) in the ritual study because of the age and maturity of the women. The study's participants scored much higher on their pretests than Shostrom's norm group sample of female college students.

The comparison of Shostrom's means and the ritual study (ritual, comparison, and control conditions) means are presented in Table 15. Shostrom's mean standard score for each scale is 50. The scores of 50 to 60 that characterize self-actualizing persons on the profile sheet are equivalent to the raw scores for Sr of 12 to 14.5 and for Sa of 17 to 21. The participants' Self-regard pretest scores were well within the standard scores of 50 to 60,. The participants'

Self-acceptance pretest scores were slightly below 50. This comparison indicates that the participants tested very high on the pretest and left little room for gain after the ritual weekend intervention in attributes of self-actualization.

When their scores gained significantly, they moved into the pseudo self-actualization category. Shostrom (1974) postulates that scoring above the standard scores of 50 to 60 indicates a pseudo self-actualization score. Raw scores of Sr (14.5 to 17) and Sa (21 to 25) are pseudo self-actualization scores because they fall above the standard scores of 50 to 60. In the following table, the female college students (Shostrom, 1974, p. 12) are in an age group that is still firming up its self-concept; therefore, there is considerable room on the POI subscales for gain. They have neither the life experience nor career experience of the older women in the ritual study. The researcher concludes that the women in the ritual study tested higher on the pretest because of their age and integration of life experience. Also, contemporary women are more psychologically and spiritually knowledgeable than when the POI was formulated 20 years ago. Many of the women in this study may have had a response bias because they have attended spiritual and psychological workshops. The POI may need to be updated to assess self-actualization attributes of contemporary women.

Table 15

Means for the Norm Group Sample and Ritual Study Sample

<u>Subscale</u>	<u>Norm Female (n=792)</u>	<u>Ritual Study Pretest (n=31)</u>
	<u>Mean</u>	<u>Mean</u>
Self-regard	11.5	13.8
Self-acceptance	14.3	16.6

Instead of the POI, an open-ended sentence test may have been more appropriate for mature women. An open-ended sentence test could have covered more specific effects of the ritual weekend, such as reconciliation of opposites, connection between women, and personal empowerment. The ritual weekend may have heightened other attributes of self-esteem, such as creativity, regeneration, and vitality, more than those of the POI subscales (Self-regard and Self-acceptance).

Although the comments of the participants and the evaluation questionnaires demonstrated the value of the ritual weekend, the POI showed no significant statistical results. The POI may not be an adequate measure because it measures stable self-actualization attributes that gain over long periods of time. The POI does not seem to measure short term effects, and may not be the best measurement for a weekend ritual experience.

A qualitative methodology would have assessed the participants' experiences in an individual, personal manner that would have demonstrated the value of the ritual weekend for women in the menopausal transition. They could have been

assessed before and after the weekend with queries about their experience of the opposites that are relevant to menopause (death/rebirth, youth, old age), and about their experience of the ritual weekend categorized by the parts of a ritual (separation, liminality, and aggregation).

Discussion of Research Question 2

There were no significant findings from the Body Portrait Evaluation (BPE) supporting the hypothesis that the ritual participants (ritual condition and comparison condition) would show greater gains in positive self-esteem attitudes than the non-participants (control condition).

There was no significant agreement between the two judges on their interpretation of the BPE as measured by the Likert scale (1-7). This disagreement in interpretation of self-esteem may have been averted by using the H-T-P or the DAP because the manuals delineate specific interpretations for all the aspects (Dimension, Line, Color, and Anatomical Details) of a drawing.

Because the researcher wanted to quantify the ritual experience with a more direct assessment of the participants' unconscious processes, the Body Portrait Evaluation (BPE) was designed. It assessed Dimension, Line, Color, and Anatomical Details. It was based on projective art tests such as House/Tree/Person and Draw-a-Person. The researcher surmised that using large size paper (36" by 24") and tempera paints and brushes would better access the unconscious than using pencil and 8 1/2" by 11" paper. Upon reflection, it appeared

that the large brushes and paint had allowed a regressed state to emerge in the paintings. However, instead of indicating self-esteem, the portraits appeared to convey the participants' spontaneous unconscious processes and/or immediate mood. From observation during the painting process, the researcher heard the participants state that their moods, such as angry, powerful, joyful, and playful, were affecting their painting process. The women mentioned being influenced by the time of day (e.g. tired after work) and mood (e.g. after a fight with husband).

The large size of the paper and the large brushes, and tempera paints were identical to those used in nursery school and kindergarten. The researcher noticed that this modality elicited a sense of childhood and freedom while they were painting. The researcher concluded that, while all art expression allows access to the unconscious, this method regresses the individual, allowing a more direct unconscious expression which is difficult to quantify into aspects of self-esteem.

During the group sharing of the portraits, the women spontaneously interpreted colors. A theme of red and purple emerged. A majority of the women included red and purple in their pretest and posttest portraits. Several women stated that for them purple was a spiritual or numinous color. However, one independent scorer (art therapist) interpreted purple as indicative of serious wounding, and this influenced their assessment on the Likert Scale.

The researcher does not agree with this traditional art therapy interpretation. From the researcher's observations in both ritual weekends and her own women's collective experience, the colors red and purple predominated in expressive arts and women's attire. A different interpretation might be that red represents the menstrual initiation and purple represents integration and initiation in later life because purple consists of red (body/blood/feminine) and blue (spirit/sky/masculine).

The scorer's interpretation of wounding for the predominant color purple on the posttests would have lowered the scores on the BPE. The interpretation of wounding for purple indicated to me that the range of interpretation may have been rather limited for normal, mature, mid-life women for whom purple may be more spiritually significant.

A third factor may have influenced the results. Many women either painted abstract portraits or did not include hands and/or feet. Both independent scorers (two art therapists) were trained to interpret the absence of hands and feet as reflecting feelings of low self-esteem and poor self-concept. The researcher noticed, however, that the paintings had a resemblance to the ancient goddess figures in the prehistoric era (Gimbutas, 1989). For example, the goddesses representing the power of two, which are relevant to the Demeter/Persephone myth (two goddesses united), place the emphasis not on their hands and feet but on their regenerating powers--double egg breasts and double egg

buttocks. The menopausal years are a time of seeking the feminine within oneself for regeneration, and, because there are no feminine goddess figures in Western culture, ancient earth-mother figures are coming up from the unconscious mind in expressive art, dreams, and visualizations.

A fourth factor may have influenced the results. The art therapists' training was based upon interpretation of representational figures; consequently, the therapists were somewhat baffled by the abstract and symbolic paintings. Perhaps, older women with strong self-identity would tend to paint symbolically and be individualistic in their art expression. In the researcher's opinion, a Jungian interpretation, which would take into account the symbolic and mythic elements, would have been more appropriate for the paintings of women in menopausal years.

In conclusion, the BPE might be better utilized as an indicator of the emotional state of women in a particular setting and time, such as immediately after a ritual experience. It might be used in a qualitative study about women's individual myths. Also, the BPE might be useful for comparing self-actualization attributes between different age groups (referring to Shostrom's norm female studies and the female ritual study), or in assessing the immediate effects of mood-altering drugs.

The categories of Dimension and Line might have yielded a better result than Color or Anatomical Details in the area of self-esteem or self-concept if standard projective tests

were used, such as the House-Tree-Person and the Draw-A-Person. Because the materials are usually white paper 8 and 1/2" by 11" and a pencil, the interpretations are limited to size and placement of the figure on the paper (dimension), line, and anatomical details. Although there would still be a problem with anatomical details, the tendency would be to draw a representational figure, the researcher believes, because of the lack of color and paint brushes. Colored paints and large brushes spark the imagination. The interpretation may have been easier for the scorers and may have demonstrated gains pretest to posttest if the original Draw-A-Person test had been administered to the women because there are fewer elements to interpret (e.g. small size of paper, pencil lines) and it includes questions, such as "Make up a story about this person" (Urban, 1963, p. 3).

Discussion of Evaluation Questionnaire

At the close of the ritual weekend, the women completed an evaluation questionnaire (Appendix K). The questionnaire provided a different conclusion from the quantitative analysis. Many of the women declared they had gained from the experience of the ritual weekend and the evening initiation ritual. During the sharing of their life Saturday morning and their portraits on Sunday, several women expressed that having other women of the same age with similar life issues connected and bonded them. Many stated that they felt content being where they were in life during the weekend experience. The women were joyful and exuberant

after the ritual. The researcher observed them singing, story telling, talking, and hugging.

The women's statements of change and transition from the weekend experience were taken from the questionnaire. After reviewing the questionnaire, the researcher devised the following categories: Connection and Nurturance, Self-acceptance, Ritual Experience/Myth, and Transition.

Connection and Nurturance

Women often expressed that they had experienced feelings of connection and nurturance during the weekend. The attentiveness of the cooks and special vegetarian menu (Appendix O) helped create an atmosphere of caring and nurturance. Also, the abundance of flowers, fruits, and vegetables; feminine symbols on the altar; and pillows conveyed a sense of beauty and softness. This atmosphere was created to embrace and relax the participants.

The feeling of love and connection during the weekend supports Keller's (1988) viewpoint that love was a primary experience in the Greek Mysteries. This love between Demeter and Persephone (between women) sustained Demeter through her grief and united them in the end of the myth with the result that the gift of grain was given to the Greek people. This deep love and nurturance between women is also necessary in our contemporary time during a life transition, such as menopause, to sustain the individual. The result for the menopausal woman is the gift of creativity and new identity.

One woman commented, "I felt a sense of sisterhood. A strong bond between the women. It felt more like we had been preparing together for the ritual for years instead of hours." Another woman said, "It felt safe; and I loved the nurturing I was given, and the nurturing I was able to give." Yet another woman stated, "The singing, group sharing, good food, loving energies, and joyous laughter were the highlights of the weekend. . . I felt connected to everyone, and all the women seemed warm and loving and included me when I didn't expect it."

These participants' statements indicated that the ritual weekend was a place of support and "community bonding through biological and psychological passages of life" (Achterberg, Dossey, & Kolkmeier 1994, p. 2). Another participant wrote, "[I learned] that I fit in with other women in this age group even more than I thought I did--as to feelings, beliefs, values, physical symptoms, goals, hopes, and dreams."

Two participants expressed their connection to the women who preceded them as well as to the women who will come after them. According to Luke (1981) and de Shong Meador (1986) such feelings are a result of the ritual process. One woman commented, "I felt a strong yet simple connection with all the women in the room and with our foremothers." Also, the ritual weekend setting served the needs of women for workshops and groups to address their concerns around menopause (Mansfield, et al., 1992).

Self-acceptance

Power of Myth and symbols

A majority of the participants in the ritual weekends expressed their acceptance of their strengths and weaknesses in this time of life. In V. Turner's (cited in Mahdi et al., 1987) description of ritual as being an inner experience of changing identities, as well as cognitive learning, he posited that ritual participants assimilate the power of the symbols and myth during the ritual, which later manifests in new identities.

Some of this study's statements about changes in feelings of self-acceptance which corroborated Turner's research were: "[I have learned that] my true self is not sorrowful but open, optimistic, and happy"; "I can be myself and be safe"; and, "[I can] stay in the present moment as best as I can--being gentle, compassionate and caring with myself." One woman commented,

I felt most subdued, a little expectant and curious. I had resisted ritual for several years; I think because it reminded me of the Catholic church. I still feel some resentment toward it. This ritual did not trigger that correlation, thankfully. It felt gentle and supportive and accepting of all parts of me.

Yet another participant wrote,

The myth brought me home to deeper truths about myself and us. With the offering [part of the ritual], I felt very committed to shedding off some of my self-

destructive negative energies so that I could give, with love, the gifts that I hold inside.

Aging and Morality

Greer (1992) addresses the theme of self-acceptance in her comments on the issues of aging and mortality. She writes that during menopause women finally must face their own mortality and loss of fertility.

After experiencing the ritual weekend, several women confirmed Greer's statements. "I am more stable and secure than I used to be. I enjoy growing older and not having to be 'old'", wrote one woman. Another participant commented,

I still need work on 'judgment' (especially around body image). . . . Women are incredibly powerful, and I can benefit greatly by focusing and validating feminine energy. Perhaps I need to stop idolizing and idealizing 'youth' and treasure that part of myself which has (obviously) advanced beyond that stage.

Ritual Experience/Myth

Uniting of Opposites

Participants' responses reflected the uniting of opposites that V. Turner (1974) states emerges from the ritual use of symbols. Several examples are:

1. "Myth accurately traces the often conflicting powers within each individual and especially me. . . ."

2. ". . .I can hold my grief as well as my joy--because I do not fear it or hate it, but embrace it. It will not destroy me."

3. "Both [my] doubt and [my] sense of power became evident as offerings were made [during the ritual]."

Ritual and Group Therapy

Moore's (1983) comparison of ritual to group therapy states that the participant may be able to deconstruct and reconstitute in group therapy because of the safe boundaries and a strong group leader. The following participants' experiences agree with Moore's work:

. . . several times in my life I have descended into the far depths of the unconscious, the shadow/pain, and emerged stronger, more empowered and wise. While I may not have willingly and consciously chosen to go to this personal hell, in retrospect, I can see [now] how valuable these journeys were, and how valuable it is to periodically return to exploring the unconscious in depth and bring the insights gained back to consciousness to be integrated into my 'earthly' life. I want to remind myself regularly of the power of women supporting and nurturing each other. The drama of the ritual will help me remember and know that I can access this power/force when I need it. I feel safer as a result of this experience.

Transpersonal States

The women's comments indicated they experienced transpersonal states. Participants' remarks echoed V. Turner's (cited in Mahdi et al., 1987) description of the ritual participants as being equal and without status, thus releasing personality defenses, and d'Aquili's (1983) explanation of unitary affect during trance ritual. d'Aquili (1983), states,

[unitary affect is] a mystical state wherein one lose[s] all sense of discrete being; even the difference between self and other is obliterated. There is no sense of the passing of time, and all that remains is perfect timeless undifferentiated consciousness suffused with positive affect.

(pp. 155-156)

The following quotations describe these states (releasing defenses and unitary affect):

1. "I felt awe at the beauty of each soul and love and compassion in the honoring of our life process."
2. "Following the 'rules' got more important to me as we got closer to the start [of the ritual] e.g., . . . beginning quietly and (synchronically). I wanted to be 'in tune' with the ritual process and everyone. It seemed 'feminine'. I felt a sense of connection with 'sisters' of the past even vestal virgins--[wearing] white."
3. "I was moved immensely by the impact of all white, how all of us became sisters with one cause, the procession from

the lighting of the candle to the vow, to the actual impact of the altar."

4. "[I experienced] a trance-like, semi-hypnotic feeling of relaxation; dissociation with my body physically while strongly connected spiritually. Felt as if I were in 'limbic' space."

5. "[I had] a feeling of warmth, desire to let the experience lead and not feel compelled to act. It was rewarding, serious but also fun. . . My emotions seemed to be in concert with the ritual."

Powerful Moments

Certain aspects of the ritual strongly impacted participants. For instance, one woman said, "I was amazed by how captured I was by the candlelight and the anointing of the body." Another woman said,

I enjoyed all aspects of the ritual, not knowing what to expect next. The most powerful for me was when Linda put the oil on my forehead and neck and said that I was entering a sacred space. I really felt it.

One participant wrote,

I felt very sexually aware of my body. I dressed as if I were going on a date with myself and felt very pleased by that. My energy flowed freely during the dance. And a strong sense of Love and importance occurred as I stared at the altar, during dance and otherwise. I felt love, guilt, happiness and joy, and sadness.

Lastly, a woman said, "I liked coming out of the darkness holding a candle. It symbolized rebirth."

The Demeter/Persephone Myth

The myth of the mother/daughter was directly experienced by women. The following statements reflect the meaning to women in mid-life of the Greek Mysteries and the Demeter/Persephone myth as interpreted by Luke (1981) and de Shong Meador (1986), who noted the necessity of separation from the mother and descent into the underworld to access creativity and adulthood.

1. "I sensed the unity of the maiden, mother and older woman--how we don't lose one phase as we move into another"
2. "I felt an incredible connection to my mother and daughter. I dedicated the ceremony to them. They both give me great strength, and I think that the three parts of the goddess within me are a part of that connection, too. I felt a real unity, there. I am very comfortable going into the underground. Today I know there's much light and love there. I've been reaching deep within myself for the past year. I think all the emotions described in the myth have been close to me during this time, e.g., the injustice of the kidnapping, disappointment at career loss, anger at Zeus, anger at ex-husband and lovers, searching for daughter. . . ."

Neumann's (1972) interpretation of the eating of the pomegranates as the act of being willing to enter the unknown in order to mature was experienced by one woman.

The sharpness of the pomegranate juice was a startling physical sensation. It really woke me up and was the clear delineation of the moment that I entered the underworld [during the ritual]. What a shock, physically and emotionally. What a surprise to feel excitement, daring, joy and also a bit of fear to know that I had done it to myself, had chosen to enter the underworld, I usually am too inhibited to dance freely, but the mood was set and I reveled in the physical expression. Just lost myself in the dance, darkness, and candlelight; and the moving scarves created a hypnotic atmosphere so I could be fully present.

Women expressed their experience of the underworld and the goddesses.

1. "My emotional experience in relationship with my daughter and my own menopause is very much like the Demeter/Persephone myth."
2. "[I] felt like an initiate, pulling my energy inwards. [I] reflected back on the three first names I've used at stages (maiden, mother, crone) of the myth. . . ."
3. "I had a sense of being in the underworld. Physically, this felt like being more in my body. . . . I felt a strong sense of sensuality. This hung in my body and felt connected to myself and others in the ritual, [and] very connected to

the triple goddess. My emotions were sadness, joy, love, anxiety. I got in touch with the myth and how it seems to be part of my life, being in two worlds and going back and forth."

4. "I felt sad about not having a daughter and not having been a 'good' one myself."

5. "Emotionally, I am often experiencing the two polarities, joy/sadness. Like Persephone I am often in two worlds, this world and the underworld."

6. "I felt very safe and trusting of the women in attendance and especially from (sic) Margo Elaine. I began to feel an attachment to the goddesses."

7. "I spend at least half of my life in the 'underworld' some of my most productive personal and professional work is done there."

8. ". . .when the time came to dress in white, I welcomed the memory of my first Holy Communion, my wedding, and recalled other ceremonies which were transformational for me. All those experiences (good and bad) were there ready to be held or let go. As with Demeter--there is a sacrifice--statement of power and a gift."

9. "[I felt] amazement that the underworld is filled with light rather than darkness--the eternal Holy Presence. This was a surprise, and a concept that was shattered. I expected darkness, not the light of God."

10. "I felt inside my body differently now. [I felt] serenity, joy, excitement, centeredness. My sacrifice was

all the pieces of my broken heart so I felt a release from those sorrows. I thought that I wasn't 'a ritual kind of a gal'. What a joke on me! I realized my life is full of ritual. I just didn't know that's what other people called what I do. The ritual was an outward manifestation of an inner reality, just another way to express myself. I thought the ritual would be contrived, like so many others I've seen. It was anything but. I loved the rich historical basis. I felt so connected to those Greeks!"

Transition

The women stated their inspirations and hopes for change. These comments were:

1. "I can honor my wisdom and experiences and that of other 'older' women."
2. "I was inspired to do reading on mythology
[Changes will be] more openness with my daughters around this spiritual aspect of my life, patience on my path, and a better relationship situation."
3. "Make up my class schedule and arrange a woman's workshop on empowerment."
4. "Talk to my husband in a different way, shift the focus of my meditation, do more drawing and artistic, creative work. . . . I'm going to start a journal that's strictly devoted to music study and some of the rituals that could enhance my involvement/experiences."
5. "I'm open to what is next. It is OK [sic] to not know what's next!... I plan to try to reach out more. I hope to

use the energy to get going on doing some volunteer work and to make a greater effort to get my women friends together."

6. "I will act on my impulses and take time out for myself. Continue to think of what I want, not just what must be done."

7. "[I can be] a role model to men and women in sobriety, attempt to lead a balanced fulfilled life and stay sane".

8. "Read again all the goddess books from the 80's. Too bad I didn't have the ritual experience then."

9. "My husband will feel less afraid of my power. I am a woman of great passion. I need more stillness and order to bring the passion to substantive form and right action."

10. "I'll have more confidence."

11. "I will choose wisely to make sure my true purpose is represented."

12. "Pay more attention to female energy."

13. "This weekend affirms the path that I am on."

14. "Continued outreach to other women--not let this experience be a 'one shot' deal."

15. "I would like to nurture the crones and the children. . . Also I'm wondering about assisting my current man friend in raising his son who's 10 years old now."

16. "Looking at any problem. . . more holistically, [It] means to see the situation in a well-rounded way."

17. "[I will have] more empathy for people. Continue to focus on the positive force and share my positive energies with everyone I encounter."

18. ". . .I want to join an ongoing group where women get together to support each other using ritual. I am committed to continue my inner healing for myself and others."

19. "Starting to accept and be who I am and proud of it. I don't need to hide and feel like a failure."

The participants openly and honestly shared their hopes, joys and sorrows during the weekend and in the evaluations. The women expressed that they felt stronger in their identity and more content with being in the menopausal transition than before the ritual experience.

Conclusions

The transpersonal nature of ritual provides an avenue to strengthen the self/ego by utilizing methods that activate the positive symbols of the unconscious or Self. Later, the self/ego can reactivate the sensory experience of the ritual, the meaning of the symbols, the emotions, and/or the connection to the other participants and cope or find meaning in the suffering and afflictions of life. This transpersonal method of accessing a deeper source of resources than the ego to broaden and strengthen one's self-concept, self-esteem, or identity could be one model of group psychotherapy. The ritual experience provides a foundation for the self/ego, thus the individual can rest upon an innate knowledge and experience of a greater source of strength than oneself.

Because our culture provides neither meaning nor support for the menopausal passage, the researcher wanted to fill this need. Having experienced the rich potential of ritual,

the researcher sought to find a way to demonstrate the effectiveness of ritual for women in transition. In the review of the literature, there were no studies about ritual and women in the menopausal phase of life. The majority of field studies were conducted with primitive societies about male puberty rites. There were a few about female puberty rites, but none regarding the passage into old age. Neither had any appropriate tests been devised for studying the effects of women undergoing ritual initiation and transformation.

In reading popular books about the goddesses and researching the literature on the Greek Mystery Schools, to provide a structure for a ritual for the menopausal transition, it was reported that contemporary women have begun to form groups and create their own rituals around important events and life passages. Even though the researcher was not able to use these sources (non-academic materials) for a research study, several authors were inspiring. Barbara Walker's (1983, 1990) books helped to view symbols in new ways that superseded the patriarchal point of view. The researcher's spiritual experience aligns with Walker's statement:

. . .the female deity has been erased from women's knowledge. Yet, even without knowledge, many women yearn for some version of that primal image that gave dignity and holiness to the world's mothers, sisters, daughters, grandmothers, female judges, leaders,

artists, thinkers, arbiters of morality and ethics.

(1990, p. 14)

Both Walker (1990) and Starhawk (Simos, 1979) offered myriad rituals, chants, and meditations based on the ancient religion of the goddess. Starhawk commented, "Today women are creating new myths, singing a new liturgy, painting our own icons, and drawing strength for the new-old symbols of the Goddess" (p. 188). These authors inspired the researcher's own creativity and decision to offer ritual as an aid for transition during menopause. Keller (personal communication, May, 1995) encouraged the researcher to study further the ancient texts and research materials (Appendix Q).

The researcher believes that the ritual weekend positively affected the identity of the menopausal age women. How often are women honored in our culture for wisdom and age? An ambiance of self-acceptance was what the researcher wanted to create during ritual weekend. The comments of the women affirmed that they felt free to be themselves, loved, honored, and a part of something greater than their individual selves.

This study sought to present the enduring wisdom and transpersonal nature of Greek mythology and ancient ritual to contemporary women in the menopausal phase of life. The myth of Demeter and Persephone was chosen because it embodies the feminine transpersonal experience. The statements by the participants expressed this connection to the mother/daughter

motif and the sense of a rebirth through descending to the underworld. As Luke (1992) explains,

There is an immense difference between the mother-son and the mother-daughter experience. On the archetypal level the son carries for the mother the image of her inner quest, but the daughter is the extension of her very self, carrying her back into the past and her own youth and forward to the promise of her own rebirth into a new personality, into the awareness of the Self.

(p. 18)

The early, tribal societies that V. Turner (1974) studied for his theories of ritual lived within the cycles of nature and the cosmos. In our modern lives, we often lose this connection. The cyclical nature of life was emphasized in the ritual weekend through fruits, wheat, and flowers; and time was allotted for outdoor walks to reconnect with nature. The participants commented that they appreciated this time to be outside in the natural setting of Hidden Villa.

The women in the study, as in ancient times, responded to the process of ritual with the same sense of liminality delineated by V. Turner (cited in Mahdi et al., 1987) from his book, Forest of Symbols (1967). The women confirmed in their comments and evaluation questionnaires the following qualities of liminality: there was no need for a social identity, no need to have any material things, and no hierarchy; and, there was a sense of connection and community.

The viewing of special symbols (sacra) during the liminal phase is basic to ritual. Harrison (cited in Mahdi et al., 1987) explains about the sacred symbols, ". . .this threefold classification holds good for initiation rites all over the world. Sacra may be communicated as: (1) exhibitions, 'what is shown'; (2) actions, 'what is done'; and (3) instructions, 'what is said.'"(p. 12). The participants' needs, such as food and shelter, and instructions for preparation for the evening rebirth ritual were provided by the leader. The weekend followed these categories which are based on the Greek Eleusinian and Orphic Mysteries. The ritual weekend demonstrated the perennial nature of ritual. Contemporary women responded to the sacra within the liminal period of the ritual just as did their ancient foremothers. In alignment with Harrison's (cited in Mahdi et al., 1987) classifications, the participants expressed how emotionally moved they were during the evening ritual by the invocations, dance movement, ritual process, and the symbols on the altar.

If this study, or a similar one, were to be done again, the researcher would recommend changing the following procedures.

1. The weekend would be longer to offer more time for sharing, bonding, and art expression. The weekend would begin on Friday night and end on Sunday at noon.
2. Instead of using the POI and the BPE an interview methodology would be used. The women would be interviewed

one week before the ritual weekend and three months after the experience. This would allow the effect on the unconscious to emerge into conscious attitudes. Also, the women would have time to consider the meaning of the ritual in their lives.

3. The study would be limited to 12 participants in a weekend and each individual would be interviewed in depth.

4. During the ritual weekend, portrait painting as a creative expression experience (not as a test) would be available because several stated that it was a very powerful and meaningful experience for them.

The researcher was satisfied overall with the ritual weekend as it was designed. However, observing the evening ritual process, there seemed to be ways in which to deepen the experience. These ideas were combined with suggestions from the evaluation questionnaires, and the following items would be changed or added for the evening ritual:

1. Guided visualization would be added to evoke the goddess in the women.
2. Chanting would be added.
3. The music for dancing during the evening ritual would be more sensual and emotionally evocative to help the women lose their sense of ego-self.
4. Instruments (drums, tambourines, rattles, and bones) would be available for the women to use during the dancing.

5. The preparation for the ritual evening would include more emphasis on the relevance and connection of the ritual to Greek mythology.
6. The ending of the evening ritual would be more clearly defined.
7. The ending of the weekend would include a spiral dance where the women look into each other's eyes in acknowledgment of the uniting of the feminine (Demeter/Persephone) and the ending of the women's time together.
8. There would be a fire either in the indoor fireplace or outdoor fireplace.

Limitations

This study had the following limitations:

1. The sample was self-selected and fairly homogeneous. Some women who volunteered were familiar with ritual; consequently, their perceptions may have been influenced by this knowledge. To generalize to a larger and more heterogeneous population, a random sample would need to be drawn from a larger population.
2. The study had a small sample of 31 women. To be generalized to a larger population, the study would need to be replicated several times.
3. Eighteen days' time span after the ritual weekend may not have been long enough to establish a change in attitudes.
4. There may have been researcher bias in conducting the ritual weekend.

5. The expectancy effect was not factored out of the experiment.
6. Participants were volunteers who admitted that they were in the menopausal phase of life. This may have resulted in a self-selected sample who were mature and high-functioning; the process of self-selection may have created a ceiling effect on the test results.
7. The sample was predominately Caucasian, thus preventing any cross-cultural generalizability.
8. The sample was highly-educated; 94% had a graduate, college, or professional degree. The participants may have entered the study with high self-esteem, thus running up against a ceiling effect on the test results because of the limitation of the test instrument.
9. The ritual was designed by the researcher, not by the participants; the symbols and myth may not have been relevant to the women.
10. Although the ritual weekend experience was intense, one weekend may have been too brief a time span to effect a change in attitudes.
11. The POI may be inappropriate for assessing the experience of ritual because the spiritual change in self-esteem from a ritual is not readily accessible to this instrument.
12. The distribution of scores of the women in the POI was extremely high compared to the sample upon which the POI test was validated.

PERSONAL REFLECTIONS

My love of ritual began six years ago while cruising down the Nile River from Luxor to Cairo with Brugh Joy. At this time, I had no knowledge about the structure or meaning of ritual. During this voyage, the women constructed a full moon ritual. As the boat docked, we prepared for our woman's ritual. We crossed over the wooden plank to the river bank and, hand in hand, entered into the shadow and lunar light of the desert. A secret ritual was enacted. This, my first woman's ritual, was truly a feminine experience for me. All the feminine elements were present: women, moon, soft light, darkness, spirals, circles, weaving, music, and the protection of the masculine--Egyptian village men standing guard at the perimeters of the ritual space.

Heretofore, my religious experiences were mainly cognitive and intellectual. In this experience, I joined with the women at a non-intellectual level. As the ritual progressed, I had a visceral reaction. This sentience did not present itself in my head or heart but as a physical swirling in my belly. Although I didn't realize it at this time, this was the conception of my feminine spirituality for the womb is the matrix of all life. Everything begins within the envelopment of the feminine. Within the womb the sperm and egg combine in darkness and secrecy to multiply and form a new life; the two become one. For me, this bodily experience was a regeneration--a spiritual rebirth. In Egypt, I began to appreciate the experiential nature and

integration of opposing forces in ancient polytheistic religions.

After this trip to Egypt, I altered my life course and began studying at the Institute of Transpersonal Psychology. Leaving rationality behind, and having no long term goals, I continued the adventure of opening to the feminine, in which there is no end goal, no career, and no hierarchy. There is, however, a sense of awe, connection to unconscious forces, being led, and having a place in the cycle of life.

Through several more ritual experiences with women and men, I realized that the structure of ritual is a container for larger energies than my ego could hold in ordinary life. Even though my self/ego continually moves from one opposite to another, ritual and it's symbols directly influence my unconscious, resulting in an ability to comprehend paradox. This ritual containment reflects back to my sentient experience in the Egyptian desert, and the naturalness of two unified in one. The womb unifies, nourishes and contains multiplicity within the individual pattern.

Continuing a feminine stance, not by researching, but by observing my experience and intuition of ritual, I learned the following:

1. The ritual space is prepared beforehand with symbols, scents, and lighting designed to evoke a connection to the unconscious and bypass the conscious mind.

2. The role of the leaders is to contain and guide the collective forces for the group. This is not to be done

lightly. The leaders must be capable of holding the collective unconscious forces because participants let go of their conscious, rational minds and enter a trance state.

3. The ritual actually begins as the participants prepare. This preparation or purification with scents, oils, paints, dress, symbols, and /or bathing begins the separation from everyday, profane time. Preparation, an essential element of ritual, sets the intention to let go of the ego/self state and forms a protection for this egoless state while the participant is in the midst of collective unconscious forces.

4. The elements of water, fire, earth, and air are always honored and represented in the ritual space. These elements alone are enough for a ritual setting. Even though simple elements, they convey the connection and union of earthly matter. The message to the unconscious is that there is a mixture of all life, and the four elements are the cohesive binding substances. The elements establish the ritual on an earthly plane.

5. Repetitive collective movement binds the participants into a trance state.

6. In collective ritual there is a unification and unconditional love of individuals at the soul level. The personality differences seem to drop away.

7. If the process of the ritual is kept secret, it is more powerful. The sacredness of the ritual becomes a sole sacred moment in eternal time.

8. The leader must bring the participants back into ordinary, profane time at the end of the ritual to integrate and incarnate their experiences.

In psychology a popular method of building ego strength is by cognitively learning new behaviors, skills and attitudes. I am suggesting that ritual is another method, and that it is a transpersonal container for the ego/self. Although I can build my self-esteem through skill building, such as writing a dissertation, it is minor compared to the deep inner strength I feel by accessing, through the senses and/or memory, the soul connections, the symbols, and the unconditional love of a ritual experience. It is an inner knowing that there is an unfolding (not an evolution). This unfolding is circular and ever opening. This is the sense of being able to contain the opposites because ritual expands the foundation upon which the ego/self rests.

As I began to search for my dissertation topic, I wondered if other women might also feel a need for ritual as they entered life transitions. I was entering the menopausal transition, and, as I talked with women my age, it seemed that this time of physical and psychological change was not acknowledged and honored; consequently, I decided to do a menopause ritual weekend.

During the process of personal preparation to do a menopause ritual, I sought older women to inspire me. Two women impressed me. One was Christine Downing (1976,1994). I admired her accepting, openhearted, and honest demeanor.

She loved the goddesses and was able to identify herself with them. After attending her menopause workshop based on the myth of Demeter and Persephone, I understood the value of the Demeter/Persephone myth for women (initiation into a rebirth through descending). Also, I decided to use her work for the preparation for the initiation evening ritual.

The other older woman was Sadjia Greenwood, M.D.. She, too, was open and honest about her life process and encouraging about my life process. With both these women there were no feelings of competition or hierarchy. They were not theorizing about life, but sharing life.

I was profoundly touched when I researched the Eleusinian Mysteries. In those ancient patriarchal times women and men took the time to honor the feminine goddesses and the descent into the underworld. For women, healing this breach with our feminine through an experience with the goddesses brings us home to ourselves. Honoring the goddesses is to honor our essential feminine self, the dark fecundity of the womb.

My epiphany came when I fully realized the wonderment of the worship of a mother/daughter. All my life the father/son gods were worshipped and revered. Although I could have a spiritual experience with this God, I was eternally separate. The mother/daughter is not alien to me. I felt, for the first time, the experience of being created in the image of the divine and a unification of the image of the divine and my self-image. It was glorious. Descent into the underworld

held a new meaning for me. The natural path of the feminine is to descend, not transcend. That is where I face my initiations and gain my resources. The resurrection is into life, unity, paradox, and the body. For women, the natural process is to rebirth and create by descending into the darkness. This is not the hero's journey. This is a life of adventure!

Transpersonal Psychology

Looking at the implications for Transpersonal Psychology I was shocked to find a dearth of women writers. Ken Wilber is considered a pre-eminent theorist of Transpersonal Psychology; therefore I will comment on the portion of his viewpoints that deal with myth. He does not write about ritual.

In his latest tome, Wilber (1995) defends his hierarchical viewpoint by systematically and rationally describing the limitations and flaws in the thinking of Campbell, Jung, and Eliade. One example from his section on The Value of the Mythological Approach is ". . . a myth is being 'real myth' when it is *not* being taken as true, when it is being held in an 'as if' fashion. And Campbell knows perfectly well that an 'as if' stance is *possible only with formal operational awareness*. . . . It is reason, and reason alone, that can release myth from its concrete literalness. . . ." (p. 238). Wilber (1995) continues with his limited definitions of Jung's archetypes, "Excellence in any era is

not an experience of yesterday's collective normality, made to sound 'spiritual' by calling it 'collective' as if a whole bunch more of average could equal extraordinary, as if multiplying mediocrity would equal excellence." (p. 248).

I'm not negating the rational path, but the feminine spiritual experience is to descend, not to become stuck in narcissism, but to allow creation to happen. This is different than the hero's journey, which is to overcome obstacles. Another difference is that the resurrection is into matter and life, not leaving the body and blending with light (transcending life). When I have a spiritual experience I don't take it literally, nor do I hold it in "an 'as if' fashion." (p. 238). I give over my rational mind to the experience. Then something, unexplainable, moves in my unconscious that reflects into my conscious life. This is the mystery. There is nothing mediocre or past time about the archetypes and myths. Their living numinosity is just as relevant as Wilber's examples of "true archetypes", Buddha, Christ, Teresa of Avila, and others. Ritual is the experience of Transpersonal Psychology: It is not the theory.

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Appendix A

NEWSPAPER AD

RESEARCH PARTICIPANTS NEEDED FOR
A STUDY ON RITES OF PASSAGE FOR WOMEN
IN THE MENOPAUSAL TRANSITION
(415) 941-4472

Appendix B

RESEARCH PARTICIPANTS NEEDED

for a study/workshop on women's

RITES OF PASSAGE

If you are

- 45-55 years old
- Pre, Peri, or Post Menopausal
- Receptive to New Experiences

you are invited to participate in this study.

You will need to devote one weekend in October, 1994, (Saturday 10am to Sunday 4pm) sharing collective experience through art, myth, music, dance, and word. Reflection in nature, rituals and assessments are included.

A fee of \$45.00 covers accommodations and meals.

For information, please return the bottom portion of this form to:

Margo Elaine Castagna, MA
 Institute of Transpersonal Psychology
 744 San Antonio Rd., Palo Alto, CA, 94303
 (415) 941-4472 FAX/Answering machine

Name _____

Address _____

Phone _____

Appendix C

TELEPHONE SCREENING INTERVIEW FOR RITUAL WEEKEND

NAME _____ Age _____

MARITAL STATUS _____ Occupation _____

1. How did you hear about this study?
2. What are your reasons for wanting to be in this study?
3. What is your relevant medical history?
4. Are you currently or have you been in any kind of therapy or medical treatment? Please specify?
Any medications?
5. Is there anything going on in your life right now that is particularly disturbing emotionally?
(divorce, bereavement)
6. How much alcohol do you drink? daily? weekly?

Appendix C

7. Have you ever used Marijuana or any other drugs?
daily? weekly?
8. Have you had any particular problems with the law?
9. Do you meditate? How often? Have you had any
unusual experiences while meditating?
10. Have you had any experiences of altered states?
Describe them. If disturbing, how did you handle the
experience?
11. Do you tend to trust others quickly or slowly?
12. What do you hope to get out of participating in this
study?

Appendix D

The purpose of the screening interview is to be able to judge the appropriateness of the woman to be in a trance ritual, to be in a group setting, and to be in an austere physical setting.

Question #1 is for the researcher's information so that she can learn where the best places are to recruit for this kind of population.

Question #2 is for leaders of the weekend. Knowing the reasons helps with understanding the participant's responses.

Question #3 is to evaluate the physical appropriateness of the participant.

Question #4 is to evaluate the mental stability of the participant. If she is on any medications, the leaders need to be aware of this situation.

Question #5 is to ascertain if the participant is under too much stress to function normally.

Questions #5, #6, and #7 are to evaluate if she would be able to function normally. Anyone abusing substances will not be accepted. The answers to the other questions will influence this decision.

Appendix D

Question #8 is to catch any unusual problems, such as a DUI.

Question #9 is to ascertain whether the participant is already used to trance states, and if she has had any frightening experiences. She may not be appropriate depending on her experience.

Question #10 is also to learn if the participant is stable mentally. How she handled her experience is important.

Question #11 is for the leaders so that they can better understand the woman's participation in the group.

Question #12 is for the leaders so they better understand the participant and her expectations.

Appendix E

THE RITUAL WEEKEND

Contemplation for Evening Ritual

This contemplation is adapted from Christine Downing's (1993) workshop for women in menopause. It will be given to the women for preparation for the Saturday evening ritual.

Invocation

Is there someone that I want to dedicate this ritual to? It may be the powers that support me.

1. It may be older woman. (guide or mentor)
2. It may be a companion, peer, or sister figure.
(someone who has been there with me and for me)
3. It may be a goddess, literary figure, or icon of
an old woman. (someone whom I may want to thank
or ask for support or encouragement)
4. It may be someone with whom I need to be
reconciled.

Sacrifice or Offering

Focus on one meaningful thing for the sacrifice or offering. It may be something that is painful for me now. It may be something that needs a ritual burial.

Appendix F

1. It may be a wish, hope or fear I may have to leave behind, or it may be something that I've already left behind.
2. It may be something I wish to transform.
3. It may be something I need to let go of or give to another, possibly to a daughter. It must be given forever.

This sacrifice or offering will be offered to the altar silently in the evening ritual. It may be written on a piece of paper or symbolized by something from nature.

Boon or Blessing

This is something that I have gained or hoped to gain. It may be something I have discovered or am hoping to claim. Write a thanks or prayer. Make the images as concrete as possible. If I am near nature, let nature come to me with the boon. This will be spoken or offered silently to the altar at the end of the evening ritual.

Research Participation and Confidentiality Agreement

To the participant in this research:

You are invited to participate in a study to ascertain the effects of experiential ritual on women in the menopausal transition of life. Experiential ritual includes the use of mythology, symbols, dance, music, drumming, chants, art, and nature. It is an exploration in a supportive setting of the meaning both personally and collectively of the menopausal phase of life.

You need to be 45 to 55 years of age, willing to participate in a telephone screening interview, and the following procedure and inventories as described below.

The procedure will involve a weekend beginning Saturday at 10AM ending on Sunday at 4:30PM at Hidden Villa in Los Altos Hills. The cost for food and lodging for one night and four meals is \$45.00. Participants will be asked to complete the following inventories:

The Personal Orientation Inventory to evaluate values and behaviors that are important in the development of human personality (15 min.)
The Body Portrait Evaluation to evaluate body image and identity (45 -60 min.)

Telephone Screening Questionnaire for selection of participants (20 min.)
Evaluation Questionnaire to assess individual experiences on Sunday afternoon (20 min.)

The *Personal Orientation Inventory* and the *Body Portrait Evaluation* will be taken once on Saturday morning of the weekend and once or twice again 18 days before or 18 days after the weekend on a selected evening at the Institute of Transpersonal Psychology, 744 San Antonio Rd., Palo Alto, California.

For the protection of your privacy, all information received from you will be kept confidential and your identity will be protected. Questionnaires and portraits will be kept secure and data will be coded with a number assigned to each participant to assure anonymity of the participants during analysis of the data and all stages of the study. In reporting of information in published material, any information that might identify you will be altered to ensure your anonymity.

This study is designed to minimize potential risks to you. If there is any psychological distress, or, if at any time, you have any concerns or questions, I will make every effort to discuss them with you and inform you of options for resolving your concerns. The study requires good physical health in order to be in austere living conditions for the weekend.

Benefits include self knowledge gained from completing the inventories, sharing life wisdom, respite of being with nature, and the possibility of initiation into a new stage of life.

If you have any questions or concerns, you may call me collect at (415) 941-4472, Rosemarie Anderson at (415) 493-4430, or Robert Schmitt, the head of Ethics Committee of the Institute of Transpersonal Psychology, at (415) 493-4430. The Institute of Transpersonal Psychology assumes no responsibility for psychological or physical injury resulting from this research.

If you decide to participate in this research, you may withdraw your consent and discontinue your participation at any time and for any reason without prejudice.

You may request a summary of the research findings by writing yes to the statement below.

I attest that I have read and understood this form and have had any questions about this research answered to my satisfaction. My participation in this research is entirely voluntary. My signature indicates my willingness to be a participant in this research.

Signature	Phone #	Date
Mailing address	I want a summary of the research findings. _____	
	Researcher _____	

Appendix H

September 15, 1994

Dear

Thank you for inquiring about the Rites of Passage study/workshop for women in the menopausal phase of life. You will find enclosed with this letter a Consent Form. This is required for research studies. When you send it back to me, please inform me of the best times to phone you for a short interview over the phone and to check with you concerning the dates and times of the pretests and posttests for your weekend. Also enclosed is the time of the weekend, directions to Hidden Villa Hostel in Los Altos Hills, and a list of items for the weekend.

If you then decide that you will be in the study, you will need to send \$45.00 to me. At that time I will place you in either the weekend of October 15-16 or 29-30. If you are only available for one weekend, I will place you in that one. The pretests and posttests for the weekend of Oct. 29-30 will be Oct. 11 in the evening and Nov. 17 in the evening. The posttests for the weekend of Oct. 15-16 will be Nov. 1 in the evening. They will take approximately one hour.

Please send the Consent Form to:

Margo Elaine Castagna
49 Showers Dr. G441
Mt. View, CA, 94040

Thanks again for your interest.

Sincerely,

Appendix I

DIRECTIONS FOR RITE OF PASSAGE WEEKEND

Saturday 10:00 to Sunday 4:30

**Hidden Villa Hostel
16870 Moody Road
Los Altos Hills, CA 94022
(415) 949-8648**

Hidden Villa Hostel is located in Los Altos Hills two miles beyond Foothill College. It has 35 beds in heated cabins, a common room with fireplace, piano and library, dining area, fully equipped kitchen, outside patio with fireplace, and seven miles of hiking trails. The bathrooms and showers are in the main building where the common room and kitchen are located. The guests spend a few minutes cleaning up before they leave a hostel.

The items needed for this weekend are:

Sleeping bag

Towels

Toiletries

A white outfit for the ritual on Saturday night

Comfortable clothes

Take Highway 280 to El Monte/Moody Rd. exit at Foothill College in Los Altos. Go west to stop sign then bear left on Moody Road. Drive 1/4 mile to the parking field. The Hostel is the first building on the left. There is limited parking. For loading/unloading there is 10 minute parking in the front of the Hostel. For overnight parking use the central parking lot and walk to the Hostel.

Appendix I

August 12, 1994

Dear

I am a doctoral student conducting a research study for women in the menopausal phase of life for my dissertation. For the Rite of Passage study / workshop I have booked the entire Hidden Villa Hostel in Los Altos Hills for two weekends (October 15-16 and October 29-30).

Currently, I am a psychological intern with an MA in counseling psychology working at the Transpersonal Counseling Center (brochure enclosed) with women and men in transition and couples. My expertise is creating experiential rituals and interpreting dreams. Much of my training is in Jungian and Object Relations theories. My work is meant to be inspiring and practical.

Enclosed you will find Rites of Passage flyers. I hope that you will set them out for your patients.

Sincerely,

Margo Elaine Castagna
(415) 941-4472

Appendix K

EVALUATION QUESTIONNAIRE

The Art of Ritual - Beck and Metrick (1990)

1. What impact did the ritual have on you?
 - a. Did you experience any strong physical sensations during the ritual?
 - b. What emotions were elicited?
2. What did you learn about yourself during this weekend?
3. How does your emotional experience relate to the myth enacted in the ritual?
4. Were you inspired by the ritual?
5. How can you use this inspiration to create change in yourself?
6. What form do you imagine these changes can take in the world?
7. What actions can you take this week to manifest this inspiration?
8. Was there something you hoped for or expected that didn't happen? If you're aware of something that got in the way, what was it?

Appendix L

September 30, 1994

Dear

You are confirmed for the weekend of October 29-30, 1994 for the Rites of Passage study/workshop. If I have not already done the screening interview with you, I will phone you next week.

The pretest will be on **Tuesday, October 11** and the posttest will be on **Thursday November 17** from 6:00P.M. to 9:00P.M. at the Institute of Transpersonal Psychology in the Kiva room. Attendance at the testing is required for acceptance into the weekend ritual study/workshop.

I am looking forward to meeting you on October 11 at the pretest and at 10:00 A.M. on October 29 at Hidden Villa Hostel in the main building.

Sincerely,

Margo Elaine
(415) 941-4472

Appendix M**SCHEDULE**Saturday Morning

Arrival	10:00A.M.	
Testing	10:00A.M.	The Hut
Morning Session	11:30A.M.	Hostel-Living Room

Saturday Afternoon

Lunch	1:00P.M.	Dining Area
Afternoon Session	2:00P.M.	Hostel-Living Room
Free Time	3:30P.M.	
Evening Session	6:00P.M.	Hostel-Living Room
Dinner	6:45P.M.	Dining Area
Evening Ritual	8:15P.M.	The Hut

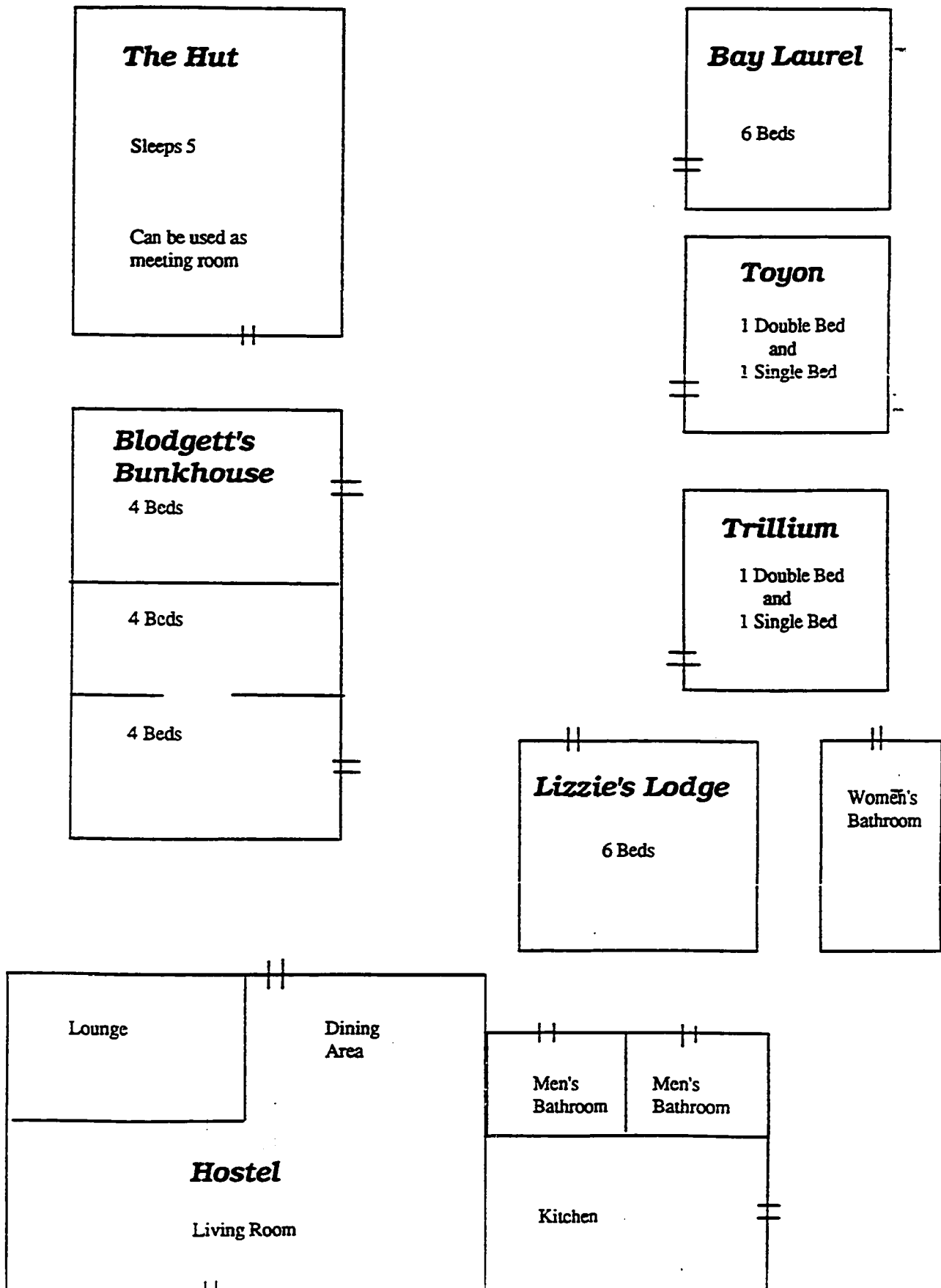
Sunday Morning

Breakfast	8:00A.M.	Dining Area
Morning Session	9:00A.M.	Hostel-Living Room
Clean Up	10:30A.M.	

Sunday Afternoon

Lunch	12 noon	Dining Area
Afternoon Session	2:00P.M.	Hostel-Living Room
Evaluation	2:30P.M.	Hostel-Living Room
Networking	3:00P.M.	Hostel-Living Room
Ending	4:00P.M.	Hostel-Living Room

Hidden Villa Hostel



Appendix O Menu

Saturday

Lunch - 1:00 p.m.

- *Minestrone Soup
- *Foccacia Bread
- *Garden Greens salad with grated carrot, red onion, and cherry tomatoes in a balsamic viniagrette

Dinner - 6:45 p.m.

- *Miso lemon soup
- *Japanese noodles with peanut sauce
- *Steamed cabbage with umeboshi vinegar
- *Gingery carrots
- *Baked pears with raisin sauce and toasted pecans

Sunday

Breakfast - 8:00 a.m.

- *Sweet brown rice pudding with currants and pepitas
- *Sliced apples
- Toast and margarine

Lunch - 12:00 p.m.

- *Couscous and amaranth squares with ginger orange tahini sauce
- *Hiziki tofu salad on a bed of lettuce
- *Steamed collard greens and broccoli
- *Watermelon

Appendix P

American Cancer Society 1599 Clifton Rd. NE Atlanta, Georgia 30329 1-800-ACS 2345	Public Citizen Research Grp. 2000 P St. NW, Suite 605 Washington, D.C. 20036 (202) 833-3000
American Heart Association 7320 Greenville Avenue Dallas, Texas 75231 (241) 373-6300	Resources for Midlife and Older Women, Inc. 226 East 70th St., Suite 1C New York, New York 10021 (212) 439-1913
The Boston Women's Health Book Collective 240A Elm St. Somerville, Massachusetts 02144 (617) 625-0271	
A friend Indeed Box 515 Place du Parc Station Montreal, Canada H2W 2P1 (514) 843-5730	
HERS (Hysterectomy Educational Resources and Services) 422 Bryn Mawr Avenue Bala Cynwyd, Pennsylvania 19004 (215) 667-7757	
Melpomene Institute for Women's Health Research 1010 University Avenue St. Paul, Minnesota 55104 (612) 642-1951	
National Osteoporosis Foundation 2100 M St. NW, Suite 602 Washington, D.C. 20037 (202) 223-2226	
National Women's Health Network 1325 G St. NW Washington, D.C. 20005 (202) 347-1140	
Older Woman's League (OWL) 666 Eleventh St. NW, Suite 700 Washington, D.C. 20001 (202) 783-6686	

Appendix O

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